

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 23, 1921

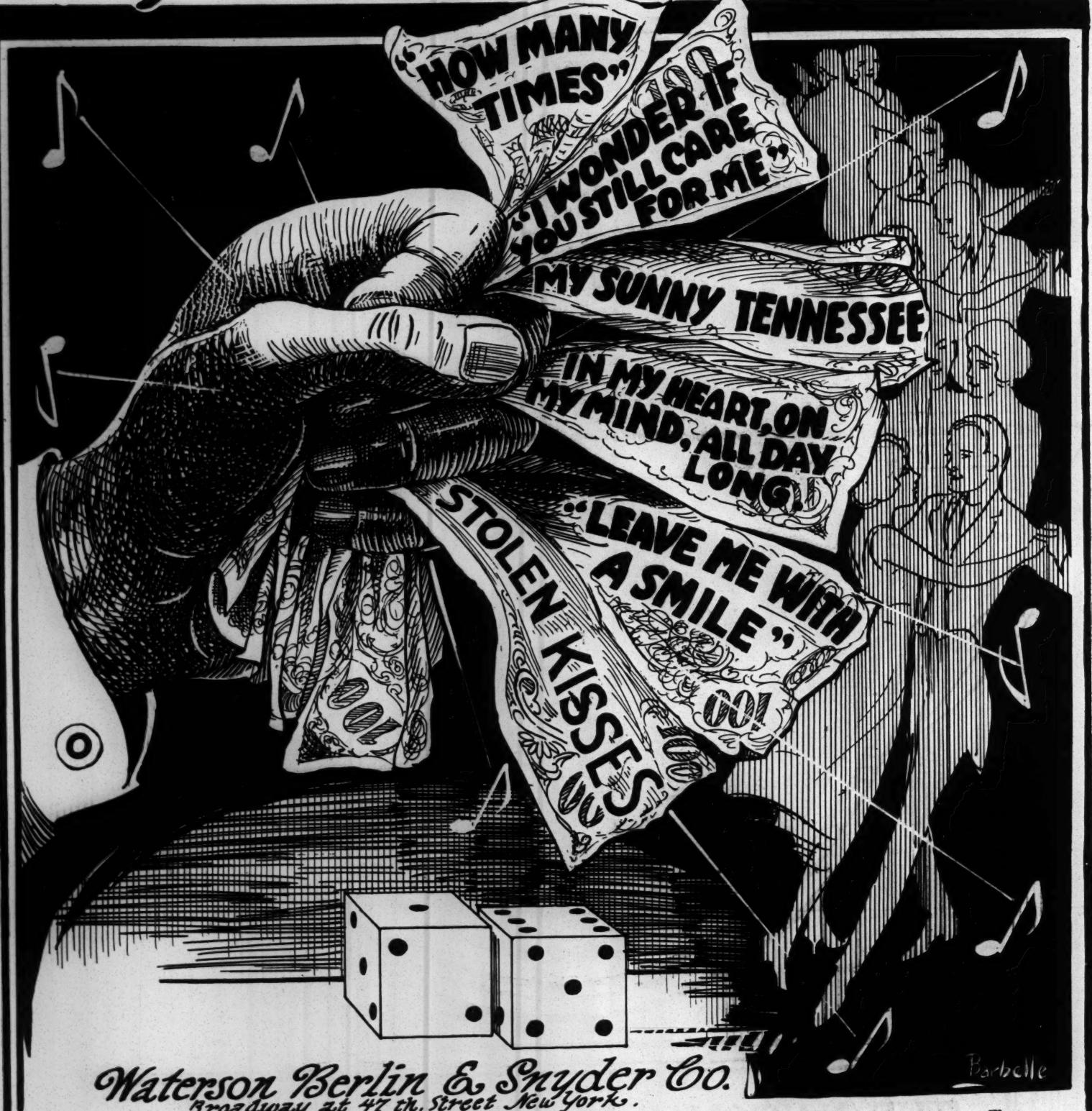
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THE NATIONAL THEATRICAL WEEKLY

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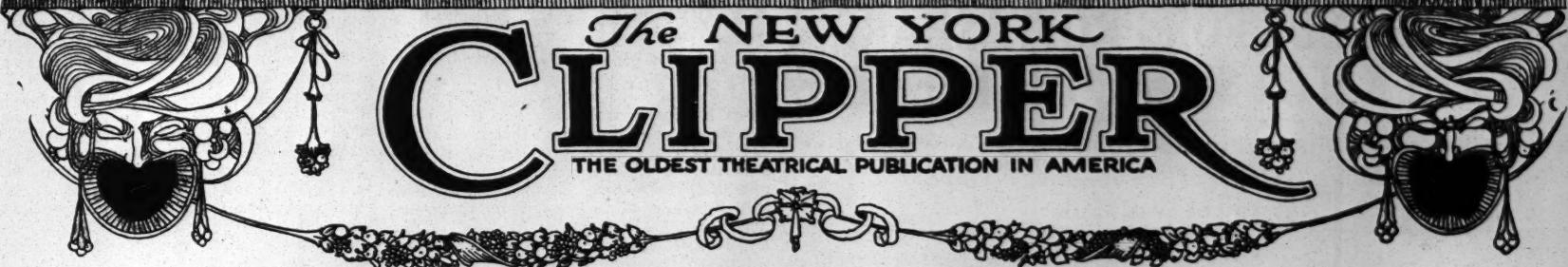
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# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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## POLICE HAVE RIGHT TO ARREST "DEMI-VIRGIN" ACTORS, JUDGE SAYS

Trial of Case Set for December 19th—In the Meanwhile Farce Is Playing to Record-Breaking Business and Will Doubtless Clear a Fortune

"The Demi-Virgin," Al. H. Woods' production of Avery Hopwood's farce playing at the Eltinge Theatre, which has been declared immoral by Chief City Magistrate William McAdoo, may be closed any day by the police but in the meantime is reaping a fortune. Magistrate McAdoo issued a statement last week in which he declared that every performance of the play given was in direct violation of the law and any person taking part in it could be arrested by the police without a warrant.

Manager Woods was held recently for alleged violating the law by producing an immoral play, and placed under \$1,000 bail. Last week District Attorney Swann stated that he would press the trial of the case as soon as it could be heard. Woods appeared in Special Sessions Court on Monday of this week and entered a plea of not guilty. The trial of the action was set for December 19th. Max Steuer is representing Woods.

District Attorney Swann made a special motion before the Justices of the Special Sessions asking them to prefer on their calendar the trial of Woods on the charge on which he is held.

"The Demi-Virgin" is playing to capacity houses at the Eltinge Theatre, and unless Woods closes it voluntarily, which there is small possibility of him doing, or the police take action against the members of the company, the show will clear up a fortune before the case comes to trial in December.

In making his statement regarding "The Demi-Virgin" last week Chief Magistrate McAdoo put the case directly up to the District Attorney, the Police Department and Commissioner of Licenses John F. Gilchrist.

### SMALL POX IN KANSAS CITY

KANSAS CITY, Mo., Nov. 21.—Kansas City is suffering from an epidemic of smallpox which has attained serious proportions. Over 150,000 persons have already been vaccinated against the disease, and the doctors are working night and day to stem its spread.

The Board of Health is compelling all employees of theatres, restaurants, hotels and all other public places to have themselves vaccinated. The employees of the Gayety Theatre, the burlesque house, were vaccinated last week by order of Manager Fred Waldmann.

The night schools were closed last week, by order of the city authorities. Business has dropped considerably because of the scare, and there is a possibility that the theatres will be closed.

### SHOWS FOR AUBURN PRISON

SYRACUSE, N. Y., Nov. 21.—The Little Theatre Players are to present their fall production at the Auburn prison in the near future. The program is to consist of a series of one-act plays, and will be given under the direction of Bernice Call Vinal, C. E. Anderson and H. Campbell.

"If Woods had discontinued performances," District Attorney Swann said on Saturday, "he might, in case of conviction, have received a suspended sentence. But by keeping the play on he faces, in case of conviction, a prison sentence. That would be indeterminate, and might run up to three years in the penitentiary, within the discretion of the court. The District Attorney's office would not want a fine in the case."

The statement issued by Magistrate McAdoo is as follows:

"After a hearing on a summons I took formal complaint against A. H. Woods, manager of the theatre producing a play called 'The Demi-Virgin,' and held him in bail for trial in Special Sessions for a violation of the statute against indecent and impure plays and exhibitions. The case is now before the court. Assistant District Attorney Johnstone assures me that his office will endeavor to have the case put on the calendar and tried immediately. The case will come before three Justices in the Special Sessions, but if a motion is made to transfer it to General Sessions and a jury it can be done with the consent of the District Attorney. I have been informed that such a motion will be made.

"In the meantime, so far as my judgment goes, every additional performance of this play is an offense against the law, and the police have the right, with or without a warrant, to arrest those taking part in it, in any capacity.

"The whole question regarding the past of the play is covered by my decision to hold the defendant, that is, up to the date alleged in the complaint."

### BIG SHOW IN DEPT. STORE

What is announced to be the largest mechanical show in the world is on display at the department store of John Wanamaker. The show, which was built entirely in the private studios of the concern, is entitled "Aladdin and the Wonderful Lamp." It occupies a stage sixty-two feet wide. All action of figures, sets and electrical equipment are mechanically operated.

On Wednesday and Saturday morning at 10:30 an Arabian Nights Pageant is being shown. This show is assisted by a band of twenty pieces.

There are three professionals on the staff of Wanamaker's in charge of the shows. They are Joe Short, Dan O'Brien and Gus Beurman.

### AFGAR" STILL PLAYING

"Afgar," the Comstock and Gest musical comedy, in which Mlle. Delysia is featured, did not close in Chicago as reported, but is continuing its tour, playing this week in Cleveland, with Pittsburgh and Baltimore to follow.

Chicago papers printed that the piece was going to the storehouse, and that Delysia was to appear in "The Rose of Stamboul."

### LYDIA TOLD THE PRESIDENT

WASHINGTON, D. C., Nov. 21.—If you play Washington and your manager does anything that doesn't exactly meet with your approval, tell President Harding about it, is the motto of Miss Lydia Lipovska, the prima donna in "The Merry Widow," which played here last week.

"The Merry Widow" opened at the National Theatre on Monday, and President Harding and Mrs. Harding, with a distinguished party occupied the Presidential Box at the evening performance.

For some reason Henry W. Savage, producer of the show, requested Miss Lipovska to give way to her understudy Dorothy Francis. Mlle. Lipovska was indignant. She was furious. But what could she do? She could tell the management what she thought of its action; which she did.

Not content with expressing her opinion to the management, on Monday she paid a state visit to the White House, where she was given an almost immediate audience with the President. She expressed her regret at not having been able to sing for him in the role of "Sonia." The President expressed his regrets at not having heard her sing the role of "Sonia."

Mlle. Lipovska then returned to her hotel, but refused to appear in "The Merry Widow" on Tuesday or Wednesday. On Thursday, however, she was back in the leading role.

### "MINUS MARRIAGE" ACTORS SUE

Two suits for salaries were filed last week through the Actors' Equity Association against the "Minus Marriages" Company, Inc., Harry Cahane, treasurer, of No. 29 West Thirty-fourth Street. One of them, for \$450, was brought by Oscar Eagle, who was engaged as stage director for the show "Minus Marriages." Three hundred dollars of this amount represents a check for one week's salary which could not be cashed, and \$150 is for one-half week's salary.

The other suit was brought by Halbert Brown, who was engaged to take a part in the show, and is for two weeks' salary, amounting to \$185. Brown and Oscar Eagle were the only two members of the company who had contracts, the other members working on the co-operative plan. "Minus Marriages" opened out of town a short time ago, but closed almost immediately. At Equity headquarters it was stated that the actors had been warned not to enter into purely co-operative arrangements.

### VALLEY THEATRE CLOSING

SYRACUSE, N. Y., Nov. 21.—The Valley theatre, the house in which Edna May made her first appearance is to close and the directors, after a meeting to be held this week, plan to dissolve.

The house was built some twenty years, and since opening has run a varied policy, playing comic opera, musical comedy and vaudeville.

### SWEDISH PRODUCER HERE

Gustave Thunberg, of Gothenburg, Sweden, is in New York to investigate theatrical conditions, especially of actors' organizations, for a large producing firm in Sweden. He is stopping at the Ritz-Carlton.

### "RED PEPPER" OPENING

"Red Pepper," the new musical piece, in which McIntyre and Heath are to be starred, opens in Baltimore, Nov. 28.

### "SUZETTE" IS CLEVER

STAMFORD, Nov. 19.—"Suzette," a musical comedy in two acts, book and lyrics by Roy Dixon, music by Arthur Gutman, was presented at the Stamford Theatre for a two day engagement after which it will open in New York on Thursday night, at the Princess Theatre.

The piece went on as smoothly as though it had been running for months, the entire cast making themselves at home in their new vehicle and giving an excellent performance. From all indications the show will have no trouble in holding its own with the other musical shows now on Broadway.

The play is in two acts, one of them taking place in a Deauville villa and the other in a Montmartre cafe. The story running through the piece reveals how a wealthy young American falls in love with a flower girl in a cafe, and the girl takes the place of a prima donna at his party, when the real singer temporarily loses her voice. Other things transpire, of course, among them being the arrival of a waiter in the guise of a Turkish nobleman, as but one of the comedy touches.

The songs that pleased most were in the second act. "A Forest Legend," "A Modern Diplomat," "Bag-Dad," and "Saturday Evening Post," the latter a comedy song on a triangle tale received unusual recognition. The rest of the score was also tuneful and pleasing. The diplomat song and "Bag-Dad" have great hit possibilities judging by the way Frank Lalor put them over and the way they were received. Mr. Lalor in the leading role appears both as a waiter and as an imitation pascha. He handled his role with ease and was always good.

Another principal the audience watched with interest was Marie Astrova, as a European artist who had the feminine lead opposite Mr. Lalor. As "Suzette," the flower girl, she sang sweetly and played her part in charming manner. She made a favorable impression, her histrionic talent being in evidence as well as her excellent voice. Her slight accent helped the role, if anything.

In the supporting cast all did well. Marjorie Booth and Carola Parson, the former as the prima donna and the latter as a modiste, made themselves conspicuous, backing up the principals.

Viola Fraas, a Titan haired ingenue, youthful and clever as "Mitzi," sang, danced, and played the violin to excellent advantage. John Cherry, as Armand, the cafe proprietor, Victor Morley as the impresario, "Max Kal-Man," also acquitted themselves in good style. The artists, and artists, models making up the ensemble, were good to look upon and worked in a way that showed diligent rehearsals.

The type of musical comedy like "Suzette" will always find room in New York, where there is always room for one more, if they're good.

### ALL COLORED "MUTT & JEFF"

"Mutt and Jeff," presented by an all colored cast, will open at the Lafayette Theatre, New York, on December 25th, and after a two weeks' engagement at that house will play Philadelphia, Baltimore, Washington and Pittsburgh, with Chicago to follow.

The new organization will be called Coney's Colored Comedians, and in addition to the cast will carry a big colored orchestra and brass band.

## SHUBERTS SUE FOR PROFIT SHARE IN KEITH SYRACUSE THEATRE

Ask for 50 Per Cent Interest in All Profits Made From Operation of Million Dollar House—Allege Old Agreement Was Made

SYRACUSE, Nov. 21.—Syracuse became the battleground last week of legal battle started by the Shuberts against the Keith vaudeville interests which has from \$750,000 to \$1,000,000 at stake. The Shuberts are bringing the action in their native city, and the cause of the action dates back to 1914.

The Shuberts' suit was first learned of last week when ex-Senator J. Henry Walters, attorney for the Keiths, appeared in the Supreme Court to argue a motion intended to obtain an order calling upon the Shuberts to give more specific information regarding the claims made in their suit.

The suit, which was brought by Sam and Lee Shubert, Inc., the Grand Opera House Company and Lee Shubert, individually, names as defendants Edward F. Albee, the United Booking Offices of America, the K. A. K. Amusement Company and the B. F. Keith Syracuse Company.

The Shuberts are suing for a 50 per cent interest in all the profits made, accruing from the operation of the million-dollar B. F. Keith Theatre here, which was opened in February, 1920, claiming that the failure of the Keith interests to fulfill an agreement made in 1914 relative to the vaudeville franchise held by the Keiths on the old Grand Opera House, which was leased by the Shuberts, leaves the terms of the old Keith Syracuse franchise still in effect.

The complaint served by the Shuberts, alleges that the Keith people never carried out the obligations of the agreement entered into in 1914, when they were allowed to discontinue their vaudeville franchise on the old Grand Opera House so that they could put their vaudeville in another theatre.

Lee Shubert acquired a lease on the Grand Opera House in 1906 from the trustees of the estate of John G. Louis V., and J. G. Lynch, who were Walter McMillin and George C. Cook, according to the complaint. The lease was to run until May 15, 1911.

Subsequent to May 15, 1906, it is alleged, that leases was transferred by Lee Shubert to the Grand Opera Company. Further, it is claimed, subsequent to May 15, 1906, the title to the property known as the Grand Opera House was passed to the George V. Fowler Company of this city.

Heretofore, it is charged, Benjamin F. Keith and A. Paul Keith had been in business as booking agents. They desired an exclusive booking franchise at the Grand Opera House and accordingly, an agreement was made with the Grand Opera House Company and the K. A. K. Company in 1906.

### NATIVE SINGERS FOR OPERA

CHICAGO, ILL., Nov. 19.—Mrs. Harold F. McCormick has pledged herself to opera in English under the plan projected by Mrs. Archibald Freer, according to information given out Friday.

It is said that the future use of the Edith Rockefeller McCormick wealth by the present Chicago Opera Company, depends upon the success of Mrs. McCormick's plans to direct it. Mrs. McCormick will insist next year that the chorus be composed of only native born singers and the principals as far as feasible, native born artists. It is said that Maty Garden favors American principals, but whether she will accept Mrs. McCormick's plan in its entirety is a question. It is said that if Mrs. McCormick's plans are not carried out the Rockefeller wealth may be diverted to the support of the Freer cause.

"The Ambush" closes at The Garrick, New York, on Nov. 26.

By the terms of this contract the parties were to operate on a profit sharing basis. The Grand Opera House Company and the Keith interests were to each take 50 per cent of the profits. Losses were to be similarly split.

Both Benjamin and A. Paul Keith are now deceased. The K. A. K. Company and the United Booking Offices are operated at present by E. F. Albee, it is stated in the complaint.

On May 15, 1911 the Grand Opera House Company executed a new lease with the Fowler Company which was to run until 1921. The Shuberts then sub-leased the theatre to the K. A. K. Company, E. F. Albee and the United Booking Offices.

By the terms of the franchise the Keith interests had agreed to book vaudeville solely at the Grand Opera House, specifying that they would not build nor operate another vaudeville theatre in Syracuse, according to the complaint. Later, however, an agreement was entered into allowing the cancellation of the Keith franchise on the Grand Opera House on June 1, 1914, and the Keiths were to make good any losses, which were fixed at \$8,000, according to the complaint of Lee Shubert.

After the Grand Opera House had gone dark after June 1, 1914, however, the Keiths did not pay the \$8,000, the complaint alleges.

The rights to the Syracuse franchise held by the K. A. K. Amusement Company assigned its rights to the Syracuse Theatre and Realty Company and the latter passed the rights on to the B. F. Keith Syracuse Corporation. The stock of the B. F. Keith Corporation was divided among A. Paul Keith, E. F. Albee and the B. F. Keith Theatre Corporation.

In the suit filed the Shuberts demand judgment that a trust be impressed upon the leases referred to in the complaint to the extent of 50 per cent and the defendants be required to execute an instrument conveying 50 per cent interest in that lease to the plaintiff.

Further, the Shuberts ask "That the defendants and each one of them be required to account to the plaintiff all the profits that have accrued to the defendants from the operation of the Keith Theatre Building, including the theatre, and that a trust be impressed upon such profits to the extent of 50 per cent and that the defendants be forced to pay 50 per cent of all profits in that building and the theatre."

The Shuberts were represented in the hearing of the arguments, which were held before Justice Crouch, by William Rubin, of Syracuse. Justice Crouch reserved decision on the motion of the Keiths asking that the complaint be made more definite in that the contract, if written, be shown.

### CARUSO ROYALTIES HELD UP

Current royalties on Caruso phonograph records, amounting to about \$200,000 a year are being withheld by the reproducing company due to the fact that there is no one to whom the company can pay the money that is accruing from the sale of the records. The chief cause of this unusual situation arises from the disagreement between the heirs of the tenor's estate, they being unable to agree on the share that the daughter, Gloria Caruso, is entitled to.

As yet, no move has been made in the American courts for any of the Caruso possessions in this country which have a high value. Giovanni Caruso, brother of the tenor arrived in this country recently but has transacted no public business since his arrival.

He stated that he was here on private affairs connected with the estate, and has remained in semi-seclusion up to the present time.

### EQUITY BALL IS BIG SUCCESS

More than \$20,000 was realized at the annual ball of the Actor's Equity Association, held in the grand ballroom of the Hotel Astor last Saturday night, with 2,000 Equity members and admirers present, as well as a dozen real theatrical stars.

It was a fine, large evening full of jollification as well as profit. Shortly before midnight, the trumpet sounded and the Sixteen Sunshine Girls swept from their corner, followed in turn by Misses Harriet and Marie McConnell, Marie Callahan, Harland Dixon, and Irene Franklyn. After a short intermission, Misses Rose Rolando and Louise Grody and Oscar Shaw, Dick and George Rath, Miss Fritzi Scheff and James Barton appeared.

The most brilliant scene was the "Equity Star," the pageant written by Grant Stewart and Victor Herbert. Vivienne Segal was in the center of a sparkling star surrounded by 100 Equity members with illuminated Equity symbols. The ensemble sang lines from the Equity song and at the close of the song hailed the rising star from one of the boxes in the ballroom. In the order of their appearance the following stars shone for Equity and for whom the members cheered: Mrs. Leslie Carter, Misses Marjorie Rambeau, Violet Heming, Pearl White, Julia Sanderson, Helen MacKellar, Hazel Dawn, Laurette Taylor, Peggy Wood, Elsie Mackaye, Marie Doro, Elsie Ferguson, Lillian Russell and Ethel Barrymore.

Hundreds of lesser stars were present, as well as others who hoped some day to be stars, many of whom are destined never to reach stardom, and of course a goodly percentage of lay people.

For those who wished to dance there was miles of it; for eating there was no particular time, the procession to the "eats" was endless as the programme announced that supper would be served from 1 to 3. The affair moved along smoothly without a hitch and the staging of the ball is another feather in the cap of Hazzard Short.

### CAPITOL MAY BE KEITH HOUSE

TRENTON, Nov. 21.—There is a persistent rumor current in this city as to the future ownership of the Capitol Theatre, which was but recently built on the site of the old Taylor Opera House on South Broad Street. It is said that the Keith interests are seeking to gain a foothold on this theatre, while, at the same time, planning a million dollar house on West State Street, not far from the State House, on the old Hildebrandt site. Sydney Wilmer, of Wilmer and Vincent, of the Keith interests made announcement last week that negotiations in this direction have been progressing for some time. He also stated that the purchase of the Capitol would not affect the present plans for the building of the new house. He added that it was planned to start work on the proposed theatre in May or June, 1922, and that the operations will be rushed to the utmost.

While the rumors of the proposed changes in management of the Capitol have been prevalent in this city for some time, denials have been repeatedly made.

Wilmer admitted that E. F. Albee has been in conference with Frank V. Storrs of New York, partner of Reade in the Capitol Theatre, but added that nothing definite had been agreed upon as yet.

He also stated that when the buying, if any, is done, it will in no wise affect the plans for the proposed theatre.

### NO SNOW—GRIFFITH WINS

The eighteen insurance companies which agreed to pay D. W. Griffith, Inc., \$25,000 if there was no snow storm in the vicinity of Mamaronack by last Sunday for the proper filming of "The Two Orphans," have lost their bet. They will have to pay the producer the cost of holding over his cast until a real storm comes along.

### OPHEUM PLAYERS CLOSE

McKEEPORT, PA., Nov. 21.—The Orpheum Players, who opened in October of this year, closed on November 5th due to the lack of business prevalent in this part of the state. The Players operated here all last season, and had great success.

### CABARET DANCER FINED \$50

The question of whether the flesh-pink silk bloomers worn by Roslyn Coles, twenty-one, a colored cabaret performer and former vaudeville actress, were transparent or not, was the deciding point in her trial on the charge of giving an indecent exhibition in a Harlem cabaret in the Court of Special Sessions last Friday. The court decided that the bloomers were transparent and fined Miss Coles \$50 and also imposed the same fine upon Joseph Begley, also colored, the proprietor of the restaurant and cabaret at No. 149 West 139th street where the exhibition complained of took place.

When on the witness stand, Miss Coles swore that the bloomers she had worn on the night of July 19 last, when she was placed under arrest for having given the indecent exhibition in the cabaret, were not transparent. To the surprise of the court she asserted that she had the same bloomers on even then, and proceeded to elevate her abbreviated skirt to convince the Honorable Judges of that fact.

"I got the very same bloomers on now, Judge," she declared earnestly, "and if you can see through 'em, then all right." One of the Honorable Judges leaned over and after a survey of the bloomers exposed to his view was forced to admit that he "couldn't see through 'em."

Officer William Matthews, of the Fifth Inspection District, who made the arrest, testified that on the night of July 19 he entered the restaurant and cabaret run by Begley on West 139th street, sat down at a table, ordered some near-beer and proceeded to judge the quality of the performers presented for the amusement of the assembled guests, most of whom were white.

"After a couple of acts," he said, "the defendant, Roslyn Coles, came on the floor and sang a song. The song was all right, I guess. But when she had finished it and had also finished a buck-and-wing dance, which was pretty good, Begley, who was about twelve feet away from our table, shouted out: 'Give 'em some jazz,' with the accent on the 'some.'"

Officer Matthews was very sure that Begley had put the accent on the "some" even in the face of cross-examination by the counsel for the defense.

"Then the defendant Coles, who was dressed in a short gown, started in to dance, circling the tables as she did so, and stopping at each table for a minute," continued Officer Matthews. "She lifted her skirt up over her waist, and all she wore underneath were short black stockings and a pair of pink bloomers which were transparent and you could see all her muscles outlined clearly. Most of her dance was done without moving her feet, with only her torso moving backward and forward and from side to side."

Officer Matthews then proceeded to detail more explicitly the gyrations of the dance, known in most carnival shows as the "muscle dance."

When Roslyn Coles took the witness stand, she denied that she had done the dance described by Officer Matthews, and attempted to show the Court just how she had danced by rising up from the chair and shaking her shoulders in the approved style used by all shimmies.

The Court finally decided that the doubt as to the transparency of Miss Coles' bloomers would have to be removed by the inspection of said apparel by Officer Matthews, and directed the inspection to be made immediately in an adjoining room, behind closed doors.

After the inspection Officer Matthews came back and told the court that the bloomers worn by Miss Coles were pink all right enough, but they were not the same ones she had worn when she performed the dance which caused him to arrest her.

The three justices of the court then conferred and Justice H. Herbert, who presided, announced their verdict as guilty.

### MAJESTIC LEASED

The lease of the Majestic Theatre and Roof Garden at 185th street and St. Nicholas avenue, on a plot 80 by 200 feet, has been sold to James Alton Bradbury and C. M. Finney. The roof garden has a capacity of 1,000, the theatre, 1,400.

November 23, 1921

THE NEW YORK CLIPPER

5

## TANGERINE "ANGEL" WINS IN LEGAL ACTION FOR INJUNCTION

**W. V. Faunce, Wealthy Westerner Who Backed Broadway Musical Hit Gets Court Order in Fight for Control of Big Show — Piece Is Making a Fortune**

An injunction restraining Carle Carlton and Carl Carlton, Inc., from interfering in any way with the assets, property and effects of the musical comedy sensation "Tangerine," now playing at the Casino Theatre, was granted by Supreme Court Justice Guy to W. V. Faunce, a wealthy westerner, and John J. Watts, both of whom have interests in "Tangerine," late last week. The motion for the injunctive order also included the stipulation that a receiver be appointed to take charge of the affairs of "Tangerine" pending final judgment in the suit.

Faunce, who is the distributor for a large automobile company in several western states paid Carlton \$45,000 for a half interest in the show, but alleged that he had never received any share of the profits nor had been allowed to examine the books of the company. Watts claims a one-tenth interest in "Tangerine" for the \$10,000 he paid Carlton. Besides the \$45,000 Faunce paid, he also gave Carlton a note for \$5,000 which has not yet been paid by him.

This legal fight commenced by Faunce is really a battle for control of "Tangerine," which is credited as being one of the most valuable show properties as yet uncovered this year. "Tangerine" has played capacity houses ever since it opened at the Casino on August 9th. It has grossed from \$20,000 to \$25,000 in box-office receipts each week. It is estimated that the show will earn as much as \$500,000 for its owners.

Carlton's attorney, Nathan Burkan, asserted during the argument of the motion before Justice Guy last week that the producer had held up the payments of profits and also the formation of a corporation as was specified by the agreement between Faunce and Carlton, because by doing so he would forfeit control of the company to Faunce.

In Carlton's answering affidavit he said that Faunce invested his money in "Tangerine" only because of his interest in Miss Jeannetta Methvin, a member of the cast of the show.

"On June 30th last," Carlton says in his affidavit, "while Miss Methvin was under contract to me at \$150 a week, she came to me and said that William V. Faunce was very much interested in her career and was desirous of acquiring an interest in the production. She suggested that I arrange to meet him."

Carlton says that he met Faunce by appointment and that he told him he did not wish to sell an interest in his show.

"But," the affidavit continues, "He insisted that in view of his interest in the young lady, Miss Methvin, he wanted to be sure above all that the show would not fail for lack of money."

Faunce's affidavit in reply to Carlton's vigorously denies that he only wanted to invest in the show because of his inter-

est for Miss Methvin. He says that she is a friend of his family, and came to him when she was engaged by Carlton and told him that she thought "Tangerine" would be a success. He met Carlton, Faunce continues in his affidavit, and Carlton told him that he could not continue with his plans to present the show on Broadway because of his low finances. Carlton showed him his bank book with only \$100 to his credit, said Faunce.

Louis J. Vorhaus, of the law firm of House, Grossman & Vorhaus, appeared with the firm of Phelps and East as counsel for Faunce and Watts. Attorney Vorhaus, in his argument before Justice Guy declared:

"Carlton came to Faunce on his knees. His statements to the contrary, and many others in his answering affidavits are absolutely reckless. Carlton has swept all the money from "Tangerine" into his own pockets. He refused to let Faunce and Watts have any part of it. Since the play has become a success he has become a perfect Czar."

The agreement entered into by Carlton and Faunce at the time he bought a one-half interest in "Tangerine" specified that Carlton was to form a corporation and that the board of directors of the incorporated company was to be composed of Carlton, Faunce and the latter's daughter, Donna Roberts. Carlton was to be general manager in charge of the concern. As the State laws hold that the board of directors control every company given a charter of incorporation, Carlton claims that, since Faunce would have a majority on the board, he would control the company and Carlton would not have any authority.

Faunce said that Carlton informed him that he was taking a royalty of one and one-half per cent. of the box-office receipts for his work in collaborating on the music and lyrics. He also stated that Carlton had told him he had been given \$5,000 by Leo Feist, Inc., as advance royalty on the music of "Tangerine," which they had contracted to publish.

Carlton is charged by Faunce with having misappropriated and misappropriated all or a large part of the moneys received and collected by him and has deposited them to the credit of Carle Carlton, Inc., which firm Faunce has no interest in.

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Keith is on a tour with John Golden's "Three Wise Fools." Miss Shipman has been seen as leading lady in many stock productions and will be back on the stage shortly.

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The story is about an American millionaire, who is captured by a band of English criminals and is in danger of being fleeced of a vast amount of money but is saved by a British ex-army officer, "Bull Dog Drummond." The dire circumstances of the American millionaire are discovered by a sister of Drummond's war crony, and after a series of breath-taking adventures the crooks are foiled and everything is set right.

The play is rapid in its action, for the most part, but here and there are spots which let it down somewhat. The first part of the initial act is slow, but momentum is soon picked up and the curtain of the first act comes down on as fast a piece of action as it is possible to put on the stage.

A. E. Mathews, in the title role, is as brave and bold as his nickname suggests. Sam Livesey, as the main scoundrel of the play, Carl Peterson, is a most blackhearted villain. Mary Robson, as Irma Paterson, the sweetheart of Peterson, does some splendid acting, as does Dorothy Benton, as the sister of Captain Drummond's war "buddy."

### SUED FOR PICTURE PRINT

The United States Moving Pictures Corporation, producers of the film "Determination," which is more or less well known to the public as the brain-child of Captain Frederick Stoll, the promoter, who disappeared after the \$700,000 obtained by selling stock to float his venture had been practically exhausted, throwing the firm, which has since been taken over by the United States Moving Pictures Corporation, into bankruptcy, had to sue to get their only positive print of the picture, which is now completed, back from the hands of one Myron M. Stearns, who claimed some money due him.

Stearns, who had charge of cutting and titling the picture "Determination," claimed a bonus of \$1,500 for his work, and refused to give up the print until paid, holding it at the Craftsman Film Laboratories at No. 251 West Nineteenth Street.

Through their attorney, David Steinhardt, of No. 1540 Broadway, the film company regained the film by instituting replevin proceedings. According to Attorney Steinhardt the bonus was to be paid to Stearns if negotiations pending with the First National Exhibitors' Association for the release of the picture go through. He said that Stearns was premature in his demand for the \$1,500.

### SHUBERT SHOW FOR HIS MAJESTY

MONTRÉAL, Nov. 21.—Shubert vaudeville's first traveling show will play here the week of December 21st at His Majesty's Theatre. Nora Bayes will head the company, to be known as Shuberts' International Vaudeville Revue. Another travelling vaudeville show will play at the same house a few weeks later. The Princess Theatre, playing Keith Vaudeville, has not announced its bill for the week Nora Bayes plays at His Majesty's.

### OFFERS SALARY SETTLEMENT

The Standard Amusement Company, which stranded its show "Blue Eyes" in Batavia, New York, recently, has offered Equity to settle its obligations to the actors at 50 per cent. of their value. This offer has been submitted to the members of the stranded show, but has as yet not been accepted.

### CANTOR SHOW LEAVING

CHICAGO, Ill., Nov. 19.—"Take It From Me," will open an engagement at the Shubert Great Northern Hippodrome next week, replacing Eddie Cantor and "The Midnight Rounders," which will take to the road.

### AGENT FOUND GUILTY

Lillian Bradley, the theatrical agent, was found guilty in Special Sessions Court last Friday on the charge of having produced an indecent show at Duran's Restaurant on West Forty-ninth street last July. Presiding Judge H. Herbert suspended sentence until November 25.

Mrs. Bradley, who appeared in court dressed and veiled in black, being in mourning for her brother, who died a month ago, found it necessary to engage an attorney only two hours before the trial, through the refusal of Frederick E. Goldsmith, who represented her on the case, to go through with the trial on account of his ill-health. Mr. Goldsmith, whose offices are in the Loew Building, appeared in court and asked for an adjournment on the ground that he was sick, but Judge Herbert denied the request.

"We dislike to refuse the personal request of counsel," said Judge Herbert, "but the record of adjournments in this case is such that we are determined to hear it today."

Mr. Goldsmith then informed Mrs. Bradley of his withdrawal from her case, and she succeeded in getting Attorney Lyman Hess, of the law firm of Hess & Kahn, to conduct her defense, although he was uninformed of its character.

Charles J. Bamberger, a special agent of the New York Society for the Suppression of Vice, testified that he had made all the arrangements with Lillian Bradley for the show which was put on at Duran's Restaurant last Summer. He represented himself to her at that time as a resident of Patchogue, Long Island, whose business was the selling of rubber sundries, chemicals and specialties. He was known to her at that time as Carl Becker. Police Officer Harvey, who accompanied him when he made the arrangements for the show, was introduced as a son "of a wealthy silk dealer of Patchogue."

Bamberger testified that a two-reel motion picture which was a part of the show and the stories told by a monologist, Joseph Hartmann, were the objectionable part of the show. He said that several female dancers were also to have appeared, but Mrs. Bradley refused to go on with the show after she learned that the men who had the motion pictures had been arrested.

Hartmann, who was co-defendant with Mrs. Bradley, did not appear in court and his bail bond of \$500, which had been put up by the National Surety Company, was declared forfeited.

Mrs. Bradley testified that she had had nothing to do with the showing of the objectionable motion pictures, which were described in detail by Bamberger and Officer Harvey, but that they had been booked by Bamberger himself from another man. She also denied that she was in any way responsible for the off-color stories related by Hartmann, which had also been retold to the Court by the witnesses for the prosecution.

Bamberger, the agent of the anti-vice society, admitted that he had not booked the motion picture from Lillian Bradley and that he had paid the owner of the pictures a deposit of \$10 on them, with a balance of \$80, which had not been paid.

Attorney Hess, in his cross-examination, drew forth the fact that the case against Lillian Bradley was a "plant" fixed by the special agent of the Society for the Suppression of Vice.

### "PINK SLIP" IS READY

"The Pink Slip," the musical comedy in which Bert Williams is to be featured, is ready to go out again and the opening performance will be given in one of the nearby towns late this week.

The piece had a try-out early this spring, but was brought back, for re-writing and re-casting.

The cast now includes, Bert Williams, Spencer Charters, Harry K. Morton, James Marlowe, Sammy White, Herbert Hoey, Esther Howell, Eva Puck, Zella Russell, Marion Bellon and a chorus of twenty-two. J. C. Huffman produced the new version, the music of which is by Sigmund Romberg and Will Vodery.

The Shuberts are making the production, and it will be brought into New York after a short out of town engagement.

# SHUBERTS SUE FOR PROFIT SHARE IN KEITH SYRACUSE THEATRE

Ask for 50 Per Cent Interest in All Profits Made From Operation of Million Dollar House—Allege Old Agreement Was Made

SYRACUSE, Nov. 21.—Syracuse became the battleground last week of legal battle started by the Shuberts against the Keith vaudeville interests which has from \$750,000 to \$1,000,000 at stake. The Shuberts are bringing the action in their native city, and the cause of the action dates back to 1914.

The Shuberts' suit was first learned of last week when ex-Senator J. Henry Walters, attorney for the Keiths, appeared in the Supreme Court to argue a motion intended to obtain an order calling upon the Shuberts to give more specific information regarding the claims made in their suit.

The suit, which was brought by Sam and Lee Shubert, Inc., the Grand Opera House Company and Lee Shubert, individually, names as defendants Edward F. Albee, the United Booking Offices of America, the K. A. K. Amusement Company and the B. F. Keith Syracuse Company.

The Shuberts are suing for a 50 per cent interest in all the profits made, accruing from the operation of the million-dollar B. F. Keith Theatre here, which was opened in February, 1920, claiming that the failure of the Keith interests to fulfill an agreement made in 1914 relative to the vaudeville franchise held by the Keiths on the old Grand Opera House, which was leased by the Shuberts, leaves the terms of the old Keith Syracuse franchise still in effect.

The complaint served by the Shuberts, alleges that the Keith people never carried out the obligations of the agreement entered into in 1914, when they were allowed to discontinue their vaudeville franchise on the old Grand Opera House so that they could put their vaudeville in another theatre.

Lee Shubert acquired a lease on the Grand Opera House in 1906 from the trustees of the estate of John G. Louis V. and J. G. Lynch, who were Walter McMullan and George C. Cook, according to the complaint. The lease was to run until May 15, 1911.

Subsequent to May 15, 1906, it is alleged, that leases was transferred by Lee Shubert to the Grand Opera Company. Further, it is claimed, subsequent to May 15, 1906, the title to the property known as the Grand Opera House was passed to the George V. Fowler Company of this city.

Heretofore, it is charged, Benjamin F. Keith and A. Paul Keith had been in business as booking agents. They desired an exclusive booking franchise at the Grand Opera House and accordingly, an agreement was made with the Grand Opera House Company and the K. A. K. Company in 1906.

## NATIVE SINGERS FOR OPERA

CHICAGO, ILL., Nov. 19.—Mrs. Harold F. McCormick has pledged herself to opera in English under the plan projected by Mrs. Archibald Freer, according to information given out Friday.

It is said that the future use of the Edith Rockefeller McCormick wealth by the present Chicago Opera Company, depends upon the success of Mrs. McCormick's plans to direct it. Mrs. McCormick will insist next year that the chorus be composed of only native born singers and the principals as far as feasible, native born artists. It is said that Maty Garden favors American principals, but whether she will accept Mrs. McCormick's plan in its entirety is a question. It is said that if Mrs. McCormick's plans are not carried out the Rockefeller wealth may be diverted to the support of the Freer cause.

"The Ambush" closes at The Garrick, New York, on Nov. 26.

By the terms of this contract the parties were to operate on a profit sharing basis. The Grand Opera House Company and the Keith interests were to each take 50 per cent of the profits. Losses were to be similarly split.

Both Benjamin and A. Paul Keith are now deceased. The K. A. K. Company and the United Booking Offices are operated at present by E. F. Albee, it is stated in the complaint.

On May 15, 1911 the Grand Opera House Company executed a new lease with the Fowler Company which was to run until 1921. The Shuberts then sub-leased the theatre to the K. A. K. Company, E. F. Albee and the United Booking Offices.

By the terms of the franchise the Keith interests had agreed to book vaudeville solely at the Grand Opera House, specifying that they would not build nor operate another vaudeville theatre in Syracuse, according to the complaint. Later, however, an agreement was entered into allowing the cancellation of the Keith franchise on the Grand Opera House on June 1, 1914, and the Keiths were to make good any losses, which were fixed at \$8,000, according to the complaint of Lee Shubert.

After the Grand Opera House had gone dark after June 1, 1914, however, the Keiths did not pay the \$8,000, the complaint alleges.

The rights to the Syracuse franchise held by the K. A. K. Amusement Company assigned its rights to the Syracuse Theatre and Realty Company and the latter passed the rights on to the B. F. Keith Syracuse Corporation. The stock of the B. F. Keith Corporation was divided among A. Paul Keith, E. F. Albee and the B. F. Keith Theatre Corporation.

In the suit filed the Shuberts demand judgment that a trust be impressed upon the leases referred to in the complaint to the extent of 50 per cent and the defendants be required to execute an instrument conveying 50 per cent interest in that lease to the plaintiff.

Further, the Shuberts ask "That the defendants and each one of them be required to account to the plaintiff all the profits that have accrued to the defendants from the operation of the Keith Theatre Building, including the theatre, and that a trust be impressed upon such profits to the extent of 50 per cent and that the defendants be forced to pay 50 per cent of all profits in that building and the theatre."

The Shuberts were represented in the hearing of the arguments, which were held before Justice Crouch, by William Rubin, of Syracuse. Justice Crouch reserved decision on the motion of the Keiths asking that the complaint be made more definite in that the contract, if written, be shown.

## CARUSO ROYALTIES HELD UP

Current royalties on Caruso phonograph records, amounting to about \$200,000 a year are being withheld by the reproducing company due to the fact that there is no one to whom the company can pay the money that is accruing from the sale of the records. The chief cause of this unusual situation arises from the disagreement between the heirs of the tenor's estate, they being unable to agree on the share that the daughter, Gloria Caruso, is entitled to.

As yet, no move has been made in the American courts for any of the Caruso possessions in this country which have a high value. Giovanni Caruso, brother of the tenor arrived in this country recently but has transacted no public business since his arrival.

He stated that he was here on private affairs connected with the estate, and has remained in semi-seclusion up to the present time.

## EQUITY BALL IS BIG SUCCESS

More than \$20,000 was realized at the annual ball of the Actor's Equity Association, held in the grand ballroom of the Hotel Astor last Saturday night, with 2,000 Equity members and admirers present, as well as a dozen real theatrical stars.

It was a fine, large evening full of jollification as well as profit. Shortly before midnight, the trumpet sounded and the Sixteen Sunshine Girls swept from their corner, followed in turn by Misses Harriet and Marie McConnell, Marie Callahan, Harland Dixon, and Irene Franklyn. After a short intermission, Misses Rose Rolando and Louise Groody and Oscar Shaw, Dick and George Rath, Miss Fritzi Scheff and Miss Barton appeared.

The most brilliant scene was the "Equity Star," the pageant written by Grant Stewart and Victor Herbert. Vivienne Segal was in the center of a sparkling star surrounded by 100 Equity members with illuminated Equity symbols. The ensemble sang lines from the Equity song and at the close of the song hailed the rising star from one of the boxes in the ballroom. In the order of their appearance the following stars shone for Equity and for whom the members cheered: Mrs. Leslie Carter, Misses Marjorie Rambeau, Violet Heming, Pearl White, Julie Sanderson, Helen MacKellar, Hazel Dawn, Laurette Taylor, Peggy Wood, Elsie Mackaye, Marie Doro, Elsie Ferguson, Lillian Russell and Ethel Barrymore.

Hundreds of lesser stars were present, as well as others who hoped some day to be stars, many of whom are destined never to reach stardom, and of course a goodly percentage of lay people.

For those who wished to dance there was miles of it; for eating there was no particular time, the procession to the "eats" was endless as the programme announced that supper would be served from 1 to 3. The affair moved along smoothly without a hitch and the staging of the ball is another feather in the cap of Hazzard Short.

## CAPITOL MAY BE KEITH HOUSE

TRENTON, Nov. 21.—There is a persistent rumor current in this city as to the future ownership of the Capitol Theatre, which was but recently built on the site of the old Taylor Opera House on South Broad Street. It is said that the Keith interests are seeking to gain a foothold on this theatre, while, at the same time, planning a million dollar house on West State Street, not far from the State House, on the old Hildebrandt site. Sydney Wilmer, of Wilmer and Vincent, of the Keith interests made announcement last week that negotiations in this direction have been progressing for some time. He also stated that the purchase of the Capitol would not affect the present plans for the building of the new house. He added that it was planned to start work on the proposed theatre in May or June, 1922, and that the operations will be rushed to the utmost.

While the rumors of the proposed changes in management of the Capitol have been prevalent in this city for some time, denials have been repeatedly made.

Wilmer admitted that E. F. Albee has been in conference with Frank V. Storrs of New York, partner of Reade in the Capitol Theatre, but added that nothing definite had been agreed upon as yet.

He also stated that when the buying, if any, is done, it will in no wise affect the plans for the proposed theatre.

## NO SNOW—GRIFFITH WINS

The eighteen insurance companies which agreed to pay D. W. Griffith, Inc., \$25,000 if there was no snow storm in the vicinity of Mamaroneck by last Sunday for the proper filming of "The Two Orphans," have lost their bet. They will have to pay the producer the cost of holding over his cast until a real storm comes along.

## ORPHEUM PLAYERS CLOSE

MCKEEPORT, PA., Nov. 21.—The Orpheum Players, who opened in October of this year, closed on November 5th due to the lack of business prevalent in this part of the state. The Players operated here all last season, and had great success.

## CABARET DANCER FINED \$50

The question of whether the flesh-pink silk bloomers worn by Roslyn Coles, twenty-one, a colored cabaret performer and former vaudeville actress, were transparent or not, was the deciding point in her trial on the charge of giving an indecent exhibition in a Harlem cabaret in the Court of Special Sessions last Friday. The court decided that the bloomers were transparent and fined Miss Coles \$50 and also imposed the same fine upon Joseph Begley, also colored, the proprietor of the restaurant and cabaret at No. 149 West 139th street where the exhibition complained of took place.

When on the witness stand, Miss Coles swore that the bloomers she had worn on the night of July 19 last, when she was placed under arrest for having given the indecent exhibition in the cabaret, were not transparent. To the surprise of the court she asserted that she had the same bloomers on even then, and proceeded to elevate her abbreviated skirt to convince the Honorable Judges of that fact.

"I got the very same bloomers on now, Judge," she declared earnestly, "and if you can see through 'em, then all right." One of the Honorable Judges leaned over and after a survey of the bloomers exposed to his view was forced to admit that he "couldn't see through 'em."

Officer William Matthews, of the Fifth Inspection District, who made the arrest, testified that on the night of July 19 he entered the restaurant and cabaret run by Begley on West 139th street, sat down at a table, ordered some near-beer and proceeded to judge the quality of the performers presented for the amusement of the assembled guests, most of whom were white.

"After a couple of acts," he said, "the defendant, Roslyn Coles, came on the floor and sang a song. The song was all right, I guess. But when she had finished it and had also finished a buck-and-wing dance, which was pretty good, Begley, who was about twelve feet away from our table, shouted out: 'Give 'em some jazz,' with the accent on the 'some.'"

Officer Matthews was very sure that Begley had put the accent on the "some" even in the face of cross-examination by the counsel for the defense.

"Then the defendant Coles, who was dressed in a short gown, started in to dance, circling the tables as she did so, and stopping at each table for a minute," continued Officer Matthews. "She lifted her skirt up over her waist, and all she wore underneath were short black stockings and a pair of pink bloomers which were transparent and you could see all her muscles outlined clearly. Most of her dance was done without moving her feet, with only her torso moving backward and forward and from side to side."

Officer Matthews then proceeded to detail more explicitly the gyrations of the dance, known in most carnival shows as the "muscle dance."

When Roslyn Coles took the witness stand, she denied that she had done the dance described by Officer Matthews, and attempted to show the Court just how she had danced by rising up from the chair and shaking her shoulders in the approved style used by all shimmies.

The Court finally decided that the doubt as to the transparency of Miss Coles' bloomers would have to be removed by the inspection of said apparel by Officer Matthews, and directed the inspection to be made immediately in an adjoining room, behind closed doors.

After the inspection Officer Matthews came back and told the court that the bloomers worn by Miss Coles were pink all right enough, but they were not the same ones she had worn when she performed the dance which caused him to arrest her.

The three justices of the court then conferred and Justice H. Herbert, who presided, announced their verdict as guilty.

## MAJESTIC LEASED

The lease of the Majestic Theatre and Roof Garden at 185th street and St. Nicholas avenue, on a plot 80 by 200 feet, has been sold to James Alton Bradbury and C. M. Finney. The roof garden has a capacity of 1,000, the theatre, 1,400.

November 23, 1921

## THE NEW YORK CLIPPER

5

# TANGERINE "ANGEL" WINS IN LEGAL ACTION FOR INJUNCTION

**W. V. Faunce, Wealthy Westerner Who Backed Broadway Musical Hit Gets Court Order in Fight for Control of Big Show — Piece Is Making a Fortune**

An injunction restraining Carle Carlton and Carl Carlton, Inc., from interfering in any way with the assets, property and effects of the musical comedy sensation "Tangerine," now playing at the Casino Theatre, was granted by Supreme Court Justice Guy to W. V. Faunce, a wealthy westerner, and John J. Watts, both of whom have interests in "Tangerine," late last week. The motion for the injunctive order also included the stipulation that a receiver be appointed to take charge of the affairs of "Tangerine" pending final judgment in the suit.

Faunce, who is the distributor for a large automobile company in several western states paid Carlton \$45,000 for a half interest in the show, but alleged that he had never received any share of the profits nor had been allowed to examine the books of the company. Watts claims a one-tenth interest in "Tangerine" for the \$10,000 he paid Carlton. Besides the \$45,000 Faunce paid, he also gave Carlton a note for \$5,000 which has not yet been paid by him.

This legal fight commenced by Faunce is really a battle for control of "Tangerine," which is credited as being one of the most valuable show properties as yet uncovered this year. "Tangerine" has played capacity houses ever since it opened at the Casino on August 9th. It has grossed from \$20,000 to \$25,000 in box-office receipts each week. It is estimated that the show will earn as much as \$500,000 for its owners.

Carlton's attorney, Nathan Burkan, asserted during the argument of the motion before Justice Guy last week that the producer had held up the payments of profits and also the formation of a corporation as was specified by the agreement between Faunce and Carlton, because by doing so he would forfeit control of the company to Faunce.

In Carlton's answering affidavit he said that Faunce invested his money in "Tangerine" only because of his interest in Miss Jeannetta Methvin, a member of the cast of the show.

"On June 30th last," Carlton says in his affidavit, "while Miss Methvin was under contract to me at \$150 a week, she came to me and said that William V. Faunce was very much interested in her career and was desirous of acquiring an interest in the production. She suggested that I arrange to meet him."

Carlton says that he met Faunce by appointment and that he told him he did not wish to sell an interest in his show.

"But," the affidavit continues, "He insisted that in view of his interest in the young lady, Miss Methvin, he wanted to be sure above all that the show would not fail for lack of money."

Faunce's affidavit in reply to Carlton's vigorously denies that he only wanted to invest in the show because of his inter-

est for Miss Methvin. He says that she is a friend of his family, and came to him when she was engaged by Carlton and told him that she thought "Tangerine" would be a success. He met Carlton, Faunce continues in his affidavit, and Carlton told him that he could not continue with his plans to present the show on Broadway because of his low finances. Carlton showed him his bank book with only \$100 to his credit, said Faunce.

Louis J. Vorhaus, of the law firm of House, Grossman & Vorhaus, appeared with the firm of Phelps and East as counsel for Faunce and Watts. Attorney Vorhaus, in his argument before Justice Guy declared:

"Carlton came to Faunce on his knees. His statements to the contrary, and many others in his answering affidavits are absolutely reckless. Carlton has swept all the money from "Tangerine" into his own pockets. He refused to let Faunce and Watts have any part of it. Since the play has become a success he has become a perfect Czar."

The agreement entered into by Carlton and Faunce at the time he bought a one-half interest in "Tangerine" specified that Carlton was to form a corporation and that the board of directors of the incorporated company was to be composed of Carlton, Faunce and the latter's daughter, Donna Roberts. Carlton was to be general manager in charge of the concern. As the State laws hold that the board of directors control every company given a charter of incorporation, Carlton claims that, since Faunce would have a majority on the board, he would control the company and Carlton would not have any authority.

Faunce said that Carlton informed him that he was taking a royalty of one and one-half per cent. of the box-office receipts for his work in collaborating on the music and lyrics. He also stated that Carlton had told him he had been given \$5,000 by Leo Feist, Inc., as advance royalty on the music of "Tangerine," which they had contracted to publish.

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Ray, now in Washington, will arrive in New York on Wednesday of this week, and a big reception is being planned for him.

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Keith is on a tour with John Golden's "Three Wise Fools." Miss Shipman has been seen as leading lady in many stock productions and will be back on the stage shortly.

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The United States Moving Pictures Corporation, producers of the film "Determination," which is more or less well known to the public as the brain-child of Captain Frederick Stoll, the promoter, who disappeared after the \$700,000 obtained by selling stock to float his venture had been practically exhausted, throwing the firm, which has since been taken over by the United States Moving Pictures Corporation, into bankruptcy, had to sue to get their only positive print of the picture, which is now completed, back from the hands of one Myron M. Stearns, who claimed some money due him.

Stearns, who had charge of cutting and titling the picture "Determination," claimed a bonus of \$1,500 for his work, and refused to give up the print until paid, holding it at the Craftsman Film Laboratories at No. 251 West Nineteenth Street.

Through their attorney, David Steinhardt, of No. 1540 Broadway, the film company regained the film by instituting replevin proceedings. According to Attorney Steinhardt the bonus was to be paid to Stearns if negotiations pending with the First National Exhibitors' Association for the release of the picture go through. He said that Stearns was premature in his demand for the \$1,500.

## SHUBERT SHOW FOR HIS MAJESTY

MONTRÉAL, Nov. 21.—Shubert vaudeville's first traveling show will play here the week of December 21st at His Majesty's Theatre. Nora Bayes will head the company, to be known as Shuberts' International Vaudeville Revue. Another travelling vaudeville show will play at the same house a few weeks later. The Princess Theatre, playing Keith Vaudeville, has not announced its bill for the week Nora Bayes plays at His Majesty's.

## OFFERS SALARY SETTLEMENT

The Standard Amusement Company, which stranded its show "Blue Eyes" in Batavia, New York, recently, has offered Equity to settle its obligations to the actors at 50 per cent. of their value. This offer has been submitted to the members of the stranded show, but has as yet not been accepted.

## CANTOR SHOW LEAVING

CHICAGO, Ill., Nov. 19.—"Take It From Me," will open an engagement at the Shubert Great Northern Hippodrome next week, replacing Eddie Cantor and "The Midnight Rounders," which will take to the road.

## AGENT FOUND GUILTY

Lillian Bradley, the theatrical agent, was found guilty in Special Sessions Court last Friday on the charge of having produced an indecent show at Duran's Restaurant on West Forty-ninth street last July. Presiding Judge H. Herbert suspended sentence until November 25.

Mrs. Bradley, who appeared in court dressed and veiled in black, being in mourning for her brother, who died a month ago, found it necessary to engage an attorney only two hours before the trial, through the refusal of Frederick E. Goldsmith, who represented her on the case, to go through with the trial on account of his ill-health. Mr. Goldsmith, whose offices are in the Loew Building, appeared in court and asked for an adjournment on the ground that he was sick, but Judge Herbert denied the request.

"We dislike to refuse the personal request of counsel," said Judge Herbert, "but the record of adjournments in this case is such that we are determined to hear it today."

Mr. Goldsmith then informed Mrs. Bradley of his withdrawal from her case, and she succeeded in getting Attorney Lyman Hess, of the law firm of Hess & Kahn, to conduct her defense, although he was uninformed of its character.

Charles J. Bamberger, a special agent of the New York Society for the Suppression of Vice, testified that he had made all the arrangements with Lillian Bradley for the show which was put on at Duran's Restaurant last Summer. He represented himself to her at that time as a resident of Patchogue, Long Island, whose business was the selling of rubber sundries, chemicals and specialties. He was known to her at that time as Carl Becker. Police Officer Harvey, who accompanied him when he made the arrangements for the show, was introduced as a son "of a wealthy silk dealer of Patchogue."

Bamberger testified that a two-reel motion picture which was a part of the show and the stories told by a monologist, Joseph Hartmann, were the objectionable part of the show. He said that several female dancers were also to have appeared, but Mrs. Bradley refused to go on with the show after she learned that the men who had the motion pictures had been arrested.

Hartmann, who was co-defendant with Mrs. Bradley, did not appear in court and his bail bond of \$500, which had been put up by the National Surety Company, was declared forfeited.

Mrs. Bradley testified that she had had nothing to do with the showing of the objectionable motion pictures, which were described in detail by Bamberger and Officer Harvey, but that they had been booked by Bamberger himself from another man. She also denied that she was in any way responsible for the off-color stories related by Hartmann, which had also been retold to the Court by the witnesses for the prosecution.

Bamberger, the agent of the anti-vice society, admitted that he had not booked the motion picture from Lillian Bradley and that he had paid the owner of the pictures a deposit of \$10 on them, with a balance of \$80, which had not been paid.

Attorney Hess, in his cross-examination, drew forth the fact that the case against Lillian Bradley was a "plant" fixed by the special agent of the Society for the Suppression of Vice.

## "PINK SLIP" IS READY

"The Pink Slip," the musical comedy in which Bert Williams is to be featured, is ready to go out again and the opening performance will be given in one of the nearby towns late this week.

The piece had a try-out early this spring, but was brought back, for re-writing and re-casting.

The cast now includes, Bert Williams, Spencer Charters, Harry K. Morton, James Marlowe, Sammy White, Herbert Hoey, Esther Howard, Eva Puck, Zella Russell, Marion Bellou and a chorus of twenty-two.

J. C. Huffman produced the new version, the music of which is by Sigmund Romberg and Will Vodery.

The Shuberts are making the production, and it will be brought into New York after a short out of town engagement.

# SHUBERT VAUDEVILLE REORGANIZED ON MORE EFFICIENT BASIS

**Ed. Bloom Made News General Manager, Arthur Klein Heads  
Booking Offices—Lee Shubert in Active Direction of Entire  
Circuit—Atwell Continues As Publicity Head**

The Shubert Vaudeville Circuit after being in operation for several weeks during which time its weaknesses and short coming were detected and eliminated, is now being systematized and put on an entirely new and more efficient basis.

The first step in this direction is the division of the old organization into four separate departments, all of them continuing under the direct supervision of Lee Shubert. The reorganized vaudeville agency will be housed in a large building now under construction.

Ed. Bloom, general manager of the Winter Garden Company, has assumed the office of general manager of the Shubert Vaudeville Circuit, working, of course, under the direction of Lee Shubert. He replaces Arthur Klein, who was formerly at the head of the Shubert vaudeville venture.

The four divisions of the organization now comprise the booking agency, finance, exploitation and theatre management. Mr. Klein will devote his time to the booking end of the circuit. Ben Atwell, the present director of publicity, will continue as head of the exploitation department. L. Schumacher is in charge of the finance division.

Direct management of the different theatres making up the Shubert Circuit will be done from the office of the general manager, Ed. Bloom, who is assisted by Frank Talbot. This management will be in regard to the investigation of conditions in the cities in which Shubert theatres are located, and putting into effect efficient operating systems.

## EMPIRE NOW A PICTURE HOUSE

SYRACUSE, N. Y., Nov. 21.—The Empire Theatre, rated as one of the best playhouses in the state of New York, becomes a picture house with the leasing of the theatre last week by W. Snowdon Smith for a long term of years.

Built at a cost of \$350,000, Klaw and Erlanger leased the new house on March 20th, 1911, before it was completed. The lease expired last spring. Howard Rumsey, manager of the Empire Players, took the house for the summer presentation of repertory plays, and closed there several weeks ago.

The lease of Klaw and Erlanger, provided that only first class Broadway attractions and first road companies could play during the theatre season. The new lease has a like clause, that only high class motion pictures will be presented there.

The passing of the house as a legitimate theatre leaves only the Wieting and possibly the Bastable with that rating.

## TO BUILD SPANISH THEATRE

An organization has been formed among literary and professional men in this city whose aim it is to establish a Spanish theatre, where Spanish plays will be acted for the benefit of thousands of students of Spanish and natives of that country who have not had any dramatic entertainment in their mother tongue.

At the head of this project is the Instituto de las Espanas and the American Association of teachers of Spanish.

## BURGLARS GET ACTORS' JEWELS

Sally Fields, Roscoe Ails, and a Miss O'Neil, all having apartments at No. 319 West Eighty-Sixth Street were paid a visit last week by "supper burglars" who relieved the three apartments of clothing and jewelry to the combined value of more than \$10,000.

As a result Miss Fields missed a performance at Reisenwebers and is also missing \$8,500 in diamonds, and clothing. Mr. Ails' loss is estimated at \$3,000.

Frank Talbot is well known in theatrical circles, having at one time operated the Hippodrome theatres in St. Louis, Kansas City and other Western cities. These theatres were under the management of Talbot since their inauguration and his successful method of management made them one of the best paying amusement propositions in the country. He has been in the Shuberts employ for several months.

Ed. Bloom has been the general manager of the Winter Garden Company, a Shubert subsidiary corporation which operated the Winter Garden and the shows which played there. He still retains this position with the Winter Garden company as well as being active in other Shubert affairs. He acted in advisory capacity to the Shubert vaudeville scheme. Like his associate, Frank Talbot, his experience in the show business proved valuable in many ways to the new vaudeville venture. The advice of both these men is sought more or less by the Shuberts and their suggestions are generally heeded. Consequently they have been invested with considerable authority.

Arthur Klein, general manager of Shubert vaudeville, emphatically denied that he had been superseded in office by Ed. Bloom, as was reported to have been published in a trade paper last week.

"I am still on the job," Klein asserted. "Any report to the effect that Bloom has been made general manager of the Shubert Vaudeville Circuit is entirely false. I am still in charge, taking orders from Mr. Lee Shubert only, as I have been since the circuit was formed."

## BOYCOTTING AMERICAN FILMS

SYDNEY, AUSTRALIA, Nov. 17.—A bill has been presented in the Australian Parliament which would force all motion picture theatres to use films made in England and Australia to the extent of fifty per cent. of their annual consumption. This legislation is being strongly urged by domestic and British motion picture producers and there is said to be a strong chance for its passage, although there is a possibility that it may be cut down to forty per cent.

Objection has been raised to the proposed law on the ground that there are not enough films of Australian and British manufacture to compose half of the amount used in the Australian theatres.

The boycott of American films in favor of the British product is conceded to be the reason behind this legislation.

Advices from New Zealand are to the effect that the New Zealand Government seeks the establishment of a law of the same nature as that before the Australian Parliament. It is believed that such a bill will be presented within a short time.

## FOUR NEW SHOWS FOR BROADWAY

Business with the Broadway shows is still far from satisfactory, but despite this few changes are to be made during this week.

"Blood and Sand," the Otis Skinner piece left the Knickerbocker on Saturday night and this week William Gillette in "The Dream Maker" replaced it.

On Tuesday night, Grace George appeared in "Marie Antoinette" at the Playhouse.

On Thursday night, at the Princess, "Suzette," a new piece produced by Suzette Producing Co. will be seen.

At the Park theatre on Saturday night, "The Wild Cat," a new operetta by Manuel Penella will be seen.

## NEW KEITH HOUSE IN SOUTH

MIAMI, Fla., Nov. 21.—The Fairfax, a new Keith house, now under construction, seating 2,000, will open Jan. 1.

## SAYS "LADIES' NIGHT" IS VICIOUS

TOLEDO, Nov. 21.—Protests against "Ladies' Night," which played at the Auditorium Theatre here last week, were lodged with Safety Director Greenhalgh by Rev. C. McLeod Smith, secretary of the Inter-Church Federation, who charged that it is vulgar and salacious. The complaint was not lodged with the Director of Safety until Thursday, and as the show closed its engagement that night no action was taken to close it. It opened last Monday.

Director Greenhalgh said that no precedent had been set in the matter of closing shows complained of by the refusal to allow the Marcus show to play in Toledo last year.

"The Rev. Mr. Smith says that the show is vicious. It is the first and only complaint I have heard about it," Greenhalgh said. "It closes its performances tonight. I would hardly be just to anybody to close it at this time. The play, the Rev. Smith says, has been running since Monday. My attention could have been called to it sooner.

"The Rev. Mr. Smith asked what the future policy along this line would be. A precedent has already been established in the case of the Marcus show, which was closed after attempts had been made in the courts to keep it open. All plays cannot be included in one general statement; each should stand on its own merit."

Manager Saxon, of the Auditorium Theatre, said that he had invited Rev. Smith to see the performance of "Ladies' Night" when the clergyman visited him.

"He said that he had complaints of rough talk," Saxon declared. "I didn't fear any rough talk in the play. The show was two years in New York and one year on the road. There are church federations in other cities, yet I never heard of its being stopped before.

"Personally I like Shakespeare and opera and musical shows. But the people who buy tickets must be considered.

"We couldn't show Shakespearean performances all the time. People like variety. Some like farces like 'Ladies' Night.' They must be considered."

## WILL HARRIS REVUE OPENS

CHICAGO, ILL., Nov. 21.—Will J. Harris' new revue at the States Restaurant, opened Thursday night. It is a lively production, containing a number of popular vaudeville artists. The book and lyrics is credited to Will J. Harris and the music was written by Harry I. Robinson. The cast is lead by Paul Rahn, a favorite here among cabaret revues. Rene Rayne, Bob Eis, Sophie Schaefer, Mlle. Minto, John Strum, Lola Lamonde, Violet Raye, Bonnie Tarr, Mabel Clark, Joan Strum, Virginia Lee, Nell Ames, Edna McKay, May Love, Irene McKinney and Ruth Minton, form the balance of the cast. Fred Hamm's Syncopated Symphonians has been signed as the orchestra. The States Restaurant is announcing a special theatrical night each Thursday, at which evening vaudevillians appearing at the loop theatres will act as the guest of honor.

## MAY IRWIN FOR FIDELITY SHOW

After an absence from Broadway of several months, May Irwin will return to the stage Sunday night, November 27, to fill an engagement of one performance at the Henry Miller Theatre. The occasion will be a Fidelity League concert, which will be given to raise funds for the erection of the League's clubhouse.

Miss Irwin will present the late Augustin Daly's playlet, "The Obstinate Family," which has been rewritten for modern needs and will be offered under the title of "A Woman's Won't."

There will be many others on the program, which is promised to be an unusual one. Ina Claire, star of "Bluebeard's Eighth Wife," and Janet Beecher, leading woman of "A Bill of Divorcement," will be among those who will appear.

## "MABEL'S ROOM" IN STOCK

CHICAGO, Ill., Nov. 19.—"Up In Mabel's Room" is being acted by the resident stock company at the Victoria Theatre this week. Cecil Elliott is the new leading lady. She is becoming popular among the northside theatre-goers.

## SHOW CHANGES FOR PHILA.

PHILADELPHIA, Pa., Nov. 21.—Business conditions are practically unchanged, the theatrical industry still feeling the effects of the general slump that prevails throughout the country. In an effort to stimulate business and make something of the usual showing as the holiday season is approaching, theatrical managers, with the possible exception of one or two who have unusual attractions at their houses, are making a complete change in the list of shows now in town.

About all of the new plays going on the boards have attained more than the average shows success in New York, and have a good record in back of them.

At the Shubert Theatre, "The Last Waltz," with Elinore Painter in the leading role, open tonight. This Strauss operetta had a six month's run at the Century Theatre, New York, and is considered one of the best of the Viennese musical plays produced in this country.

The Forrest Theatre, to-morrow night (Tuesday), will have Elsie Janis in "Make It Snappy." Miss Janis is said to be at her best in her newest production and with the aid of her "gang," is expected to provide a real treat.

At the Walnut Theatre, Eugene O'Neil's "Emperor Jones," with Charles Gilpin as the "emperor," will open tonight. The colored actor created a sensation in the O'Neil drama when it was presented at the Princess Theatre in New York last season. The one act comedy "Suppressed Desires" will be used as a curtain as in the New York presentation; an interesting psychoanalysis skit by Susan Glaspell.

To-morrow night at the Broad Theatre the famous Eugene Walter's drama "The Easiest Way," with Frances Starr in the leading role, will be presented by David Belasco. Miss Starr originally starred in the well known play many years ago. Few shows have created the interest that "The Easiest Way" has created wherever it had shown.

Plays that remain and are soon due to depart are "Little Old New York," at the Garrick Theatre, with Genevieve Tobin. It is scheduled to close at the end of the week. "Toto," with Leo Ditzchstein, is scheduled to run two weeks more at the Lyric Theatre. Mr. Schubert is expected to produce a new play "Face Value," at the Lyric after "Toto" closes.

One play continues in popularity and will play at the Adelphi indefinitely—"The Bat," which has been doing capacity business since it opened here some time ago. The original company has been playing in New York for the past two years and is still going strong, as well as several companies on the road. This play is the lone example of how good a play must be to attract the crowds under present conditions, and has outlived many good shows here that in other years would have drawn a much better run.

## "LET 'ER GO" REHEARSING

After numerous waits and delays, rehearsals were started Monday on Charlotte Greenwood's latest vehicle, "Let 'Er Go Letty," to be produced by Oliver Morosco.

For the past month the star has been undecided as to a book or title, but a vehicle by Anne Caldwell was finally accepted. A cast reading of the book was held last week at which the following possible cast were present: Anne B. Sutherland, Winnie Harris, Vera Halair, Oscar Gigman, George Bancroft, Murray Holland, Amelia Allen, Curtain Englar and the Let 'Er Go Letty Quartette, consisting of Stone, Grode, Sears and Boot. The Oliva Ladies Octette, late of the Love Dreams company, are also considered.

## MARION DAVIES

Marion Davies, the Cosmopolitan picture star, whose photograph is reproduced on the front cover of this issue of THE CLIPPER, is one of the most popular of our screen stars. Recruited a few years ago from the field of legitimate productions Miss Davies with amazing rapidity in a short time became one of screendom's most popular women.

Her latest Cosmopolitan picture "Enchantment" is adding hosts to her already large list of admirers.

November 23, 1921

## THE NEW YORK CLIPPER

7

# RECORD-BREAKING BUSINESS FOR BROADWAY CABARETS

**Theatre Slump Has Not Hit the Late Hour Amusement Resorts Which With the High Couvert-Charge and Expensive Drinks Is Clearing a Fortune**

That the reactionary effect had upon cabarets and after-theatre entertainments is rapidly wearing off is manifested by the opening of numbers of new cabarets and the re-opening of the Ziegfeld "Midnight Frolic" on the roof of the New Amsterdam Theatre last week.

"The Midnight Frolic" was closed last summer because of the inroads made upon the business of this premier after-theatre show by prohibition, as was asserted by Florenz Ziegfeld.

"I will not re-open the roof show until prohibition is removed from the statute books or the present rigorous operation of that law is lessened," is the essence of Mr. Ziegfeld's statement made at the time the "Frolic" was closed. Evidently the enforcement of the prohibition law is not now so rigorous.

Early last year the prohibition enforcement officers were aided in their efforts to keep down the consumption of liquor to a minimum by the police department of New York City. The sweeping arrests for violating the Mullen-Gage Act made by the police department resulted in the overloading of the city's courts to such an extent that the judges and magistrates protested that it was no part of the police department's duties to enforce the Federal laws.

Accordingly, the cabaret and restaurant people have breathed much easier. Their business is booming along now, at a great rate. New cabarets, elaborately furnished and decorated, have opened up and are now

being completed to take care of the public's demands.

Most of these restaurant-cabarets have expensive shows, which afford employment to many performers. Many of them specialize in the dance music afforded by expensive orchestras and either entirely eliminate or cut down to a minimum other forms of entertainment. These orchestras are paid fabulous amounts.

The couvert-charge system is the method used for the collection of the money to defray the expenses of these elaborate entertainments and expensive orchestras. The higher class cabarets charge prices for their refreshments and food that would have made the most bibulous diner stand aghast in pre-prohibition days. Ginger ale, the most popular drink, for apparent reasons, in demand at these places, is sold at from 75 cents to \$1.25 per bottle. Other soft-drink prices are in proportion. The food served is priced so high as to make the most voracious eater lose his appetite instantly.

Couvert-charges run anywhere from 75 cents to \$2.00 per person.

Three persons in one of these palaces of joy which opened only recently paid \$7.75, exclusive of the waiter's and check-room fees, for three bottles of domestic ginger-ale.

The cabarets are enjoying the finest kind of business. The public wants this sort of entertainment and seems willing to pay high prices for it.

## CHANGES IN CHICAGO SHOWS

CHICAGO, Ill., Nov. 21.—Many of the present occupants of Chicago's legitimate theatres will give way to new productions during December and January, according to present indications. Two of the biggest shows, Fred Stone in "Tip-Top," and Geo. White's "Scandals of 1921," will not remain after Christmas. "Tip-Top" will leave the Colonial Theatre next Saturday, December 3rd, going to Boston. George White's "Scandals" will move over to the Colonial from the Illinois, where it will remain until the Ziegfeld "Follies" arrive on Christmas Day. Elsie Janis and Her Gang will open at the Illinois on December 5th, remaining until "The Merry Widow" revival comes in on Christmas Day.

"Take It From Me," Joseph M. Gaite's three-season winner, will play a return engagement in Chicago, opening at the Great Northern on November 27th, next Sunday.

David Warfield, in the revival of Belasco's "The Return of Peter Grimm," will open at the Powers Theatre on December 26th.

"Mr. Pim Passes By," with Laura Hope Crews, will open at the Powers on January 16th, David Warfield playing only three weeks there.

## TRIES NEW GAG—LOSES WIFE

WASHINGTON, D. C., Nov. 21.—Because Jack H. Childs, now in South America with a symphony orchestra, stepped outside his character and referred to his Sultan-like house in the suburbs, Mrs. Rose Lee Childs, wife No. 3, has asked the District Supreme Court here to annul her marriage to the thespian. Attorney Raymond Neudecker, representing Mrs. Childs, told the court that while Mr. and Mrs. Childs were working a vaudeville act in the South last Summer, the action seemed to drag and Childs sprung a new line.

He referred, supposedly in a jocular way, to the fact that his "other wives" would be glad to see him. Mrs. Childs, it developed, had never heard the lines before. She dwelt on them, and Attorney Neudecker discovered that Childs had before been twice married. The court set the case down for an immediate hearing.

## NEW PLAY FOR GUILD

"Boubouroche," a farce in two acts, by George Courtelines, has been added to the bill of the Theatre Guild and will be presented at the Garrick Theatre with Denis Amiel and Abdre Obey's play "The Wife with a Smile," in which Arnold Daly and Blanche Yurka play the leading roles.

## "MOON GOD" IS FINE PLAY

ATLANTIC CITY, Nov. 19.—Walker Whiteside, absent from the stage for so long a time, returned this week in a play, "The Moon God," by Gordon Dean, at the Globe Theatre that re-establishes him as one of the finest artists of the present day theatre. This play is a masterful piece of work—it is as splendid an interweaving of all the elements which draw people to the theatre as has been shown in Atlantic City in a long time.

"The Moon God" undoubtedly received its impetus from the great success which has been attending for some time the exhibition of George Arliss in "The Green Goddess." Like that play, "The Moon God" is laid in the mystery and suppressed spiritualism of India.

Mr. Whiteside gave a performance which burned itself into the brains and hearts of his audience. His characterization of the Indian Prince was an engrossing one. Every little detail in his acting denotes the close study of a master intent only upon perfecting his work.

Violet Heming, in the role of an English girl, Sydney Shields, was delightful. Clarence Derwent and Maurice Barrett fill prominent and important roles in the play.

The story of the "Moon God" concerns itself with the events following the theft of a precious jewel called the "Moonstone" by the natives who worship it. The theft was at the instigation of an official of the British Government. The natives are incensed at its loss and rebellion is in the wind. The plot is not explained until the last act by powerful and unusual climax.

## THEATRICAL COMPANY BANKRUPT

Creditors of the "Lilies of the Field," a corporation engaged in theatrical enterprises, filed a petition in the Federal District Court last Monday requesting that the corporation be declared a bankrupt. The petition was filed by Emanuel Morganlander, an attorney in behalf of three creditors. The creditors and their claims are: Sallie S. Hansen, cash loaned \$800; Joseph F. Shea, money due \$800; Stella Burke, services \$20. The firm has offices at No. 251 West Forty-fifth street and it is alleged that it is insolvent, owing more than \$1,000 which is the reason given in the petition.

## BUCKNER HELD FOR GRAND JURY

Half-a-dozen excited quarter-share partners of Arthur Buckner, the revue producer, appeared in the West Side Court on Monday, to testify at Buckner's hearing before Magistrate Corrigan, who held him for the Grand Jury under \$2,500 bail. Each of the six inventors swore to having given \$1,000 for a quarter-share in Buckner's business, which included a revue at the Arcadia Cabaret in Brooklyn, and the Nankin Gardens in Newark, N. J.

Buckner was arrested two weeks ago, charged with grand larceny on the complaint of Z. Yaptchen, one of six quarter-share owners of one whole. He appeared in court on Monday limping along with the aid of a crutch and an attorney, Randolph Newman. Attorney Newman asked that the case be adjourned, insisting that Buckner was suffering intense agony caused by lumbago in his left foot. Buckner offered to show Magistrate Corrigan his ankle in substantiation of his claim of disablement, but the judge refused, saying: "I don't want to see it—what's your ankle got to do with being tried anyway?"

The other five "partners" of Buckner are: Joseph Menahan, of No. 240 Manhattan Street, Brooklyn; William McEwen, of No. 160 Grove Street, Jamaica, Long Island; William Reuter, of No. 253 West 50th Street, Manhattan; George A. Graff, of No. 145 Foxhall Street, Brooklyn, and Theodore Zinzmeister, of No. 250 East Forty-seventh Street, Manhattan.

All of these men testified that they had met Buckner through an advertisement inserted in the "business opportunity" section of the *World*.

William Reuter, a former policeman, met Buckner on July 20th, and was so enraptured by the producer's picture of prosperity ahead for him, that he paid him the \$1,000 and threw up his steady job on the police force, after fourteen years of service, nine days later. Not only that, but after Buckner was locked up in jail he gave him \$500 more to see him through!

Joseph Menahan, who said that he was a business broker, testified that he met Buckner on October 24th, and later paid him \$1,000 for a quarter-share in his venture. He said that Buckner had told him that he had spent a term in the penitentiary and also several months in the Psychopathic Ward on Ward's Island, and that he was making a new start in life. Menahan said that he did not know of any other partners, in fact Buckner had told him he was the only one.

When the Buckner Revue opened at the Nankin Gardens in Newark, several weeks ago, some of the quarter-partners accidentally got acquainted with each other, and decided something was wrong. Each of them was promised a job at \$50 a week, and one of them, Zinzmeister, claimed that he was to get \$50 a week in Buckner's office and get "broken into the business."

## HILL SHOWS MAKING MONEY

All of the Gus Hill shows now on the road are playing to good business and a substantial weekly profit is being reported from each. Without exception, all of the shows are playing to better receipts than for the corresponding weeks of last year and the figures are causing considerable speculation.

With general business at a far lower ebb than last year the Hill show figures are surprising. All of the attractions, with the exception of the minstrel show, are playing at a dollar top price which undoubtedly has done much to increase business, and there are undoubtedly far less shows out this year than last.

"Booh McNutt," the last of the Hill shows to go out, is attracting much attention on the road, although not playing to the big business of some of the older attractions.

## "FRIEND WIFE" COMING IN

Harry McCormack's new play, "Friend Wife," by Roland Oliver and Charles Dixon, went into rehearsal on Monday. The piece will be given a try-out in one of the nearby cities and will be brought into New York during the holidays. In the cast are Earl J. Gilbert, Tom Nawn, P. S. Barrett, Viola Leach, Knox Orde and others.

I am sure that we all have something to be thankful for, and I take this means in thanking all my old western friends and new eastern friends for their many courtesies shown me. I will spend my Thanksgiving at

B. F. KEITHS—PALACE THEATRE

WEEK OF NOV. 21

HARRY KAHNE



# VAUDEVILLE

## AGENTS FORM NEW WELFARE ORGANIZATION

### TO BE BENEFICIAL ORDER

ALBANY, N. Y., Nov. 21.—The Association of Vaudeville Artists' Representatives, organized for the purpose of promoting the general welfare of vaudeville actors and to co-operate in maintaining the ethics of the vaudeville profession generally, received a charter of incorporation here last week.

The incorporators of the organization are named as: Maurice Rose, Edward W. Keller, Frank Evans, Herman B. Marinelli, John C. Peebles, Charles S. Wilshin, Nicholas S. Feldman, Norman E. Manwaring and Charles A. Bierbaur. It is a membership corporation and will have its headquarters in New York City.

The Association of Vaudeville Artists' Representatives is understood to have been founded more as a benevolent organization than as an active association of agents endeavoring to eliminate old practises or set up new ones, according to the statements made by one of the incorporators in New York last week. It is a membership corporation and will have its headquarters in New York City.

### ACT SPLITS—NEW ONE FORMED

A new act to be known as Lawley, Tierney and Donnelly will open next week on the Fox Circuit. Edward Tierney and James Donnelly were formerly with the Frances Pritchard act that closed last week with the retirement of Miss Pritchard for a rest. Mary Lawley was formerly associated with Lenora Ulric in one of her productions.

The forming of this act and the closing of the Pritchard act is said to be an aftermath of the trouble between Miss Pritchard and Tierney resulting in Miss Pritchard causing the arrest of Tierney last week, charged with striking and assaulting her in her dressing room while the act was appearing at Proctors, Mount Vernon.

### UNIT SHOW FOR ORPHEUM TIME

A unit vaudeville show is being assembled and will play over the Orpheum Circuit. The idea originated in Des Moines, where an afterpiece was put on by George McKay, who was at the time playing on the bill.

The piece was a big success, with the result that with the acts that made up the bill, being assembled and re-routed, the eastern end of the Orpheum Circuit will witness it.

The acts that played in the afterpiece and are to be re-routed are, McKay and Ardine, Quixey Four, Juggling Nelsons, Carleton and Bellew, the Bennett Sisters, Walter Armin and Carlyle Blackwell.

### COUPLE WANT BABY

Mr. Chesterfield, Secretary of the N. V. A., is in receipt of a letter from Mr. and Mrs. Raymond Bond, of Glenside, Pa., just outside of Philadelphia, in which they offer to take care of some performer's infant while the parents are on the road.

In his letter Mr. Bond states that his wife is very fond of children, that they have two, but would like to have the care of a smaller one which they offer to care for free of charge.

### NAN HALPERIN FOR VAUDEVILLE

Nan Halperin returns to vaudeville after an absence of two years during which time she has been appearing on the legitimate. She opens December 4th at the Orpheum, Kansas City, for a complete tour of the circuit in a new "single" written by her husband W. B. Friedlander.

### NEW ACTS

Hale Norcross, formerly with Frank Craven in "The First Night" and the vaudeville act "Love in a Suburb," will soon be seen in a new act entitled "Reminders," with Dorothy Rogers and Virginia Milton.

Jack McIntyre, formerly of Peck and McIntyre, has teamed up for a new act with Frances Holcombe, recently with Will J. Ward. The name of the act will be "Melodious Discords."

Harry Goodwin, formerly of the original Avon Comedy Four, and Harry Berman, formerly of the act known as Dody and Berman, have a new act to appear on the Keith circuit.

"Jap-An-Tea," a new vaudeville act with a cast of four people, will open shortly at a local house. The skit is a condensed version of the play, "Eyes of Blue."

Lilletta & Co. open a new act on the Gus Sun time at Watertown, N. J., December 6. They will be routed afterward over the Pan. circuit.

Mariette Craig, wife of Richard Warner, manager of Keith's Colonial, has a new act that will open next week. Routed over the Loew time.

Rosita Mantilla has opened a new act entitled "Peaches," on the Poli time. Miss Mantilla was formerly with John Cort productions.

Hart, Wagner and Eltis will soon be seen on the Loew time is a new act written by John Medbury, the newspaper humorist.

"Jap and Tea," a comedy act with four people, written by Herman Kahn, opens up this week on the Moss time.

Harry Tighe opens soon in a new act written by Paul Girard Smith. He will be assisted by two girls.

Senator Frances Murphy will open a new act on the Moss circuit, written by Darby Aaronson.

Arthur Bernard, formerly of Bernard and Carleton, will soon be seen in a new "wop single."

### SHUBERT OPENING IN ST. LOUIS

St. Louis, Mo., Nov. 21.—The Shubert-Jefferson Theatre here is the latest addition to the Shubert Vaudeville Circuit. It will open on Monday, November 28th, for one week at least. The engagement is in the nature of a tryout, the plan of the Shuberts being to continue the showing of their vaudeville permanently at the Jefferson if the business proves encouraging.

The show for the week of November 28th will be the same show which plays the Apollo in Chicago the week previous. That show includes: Marie Dressler & Company, Kremska Brothers, Selma Braatz, Harrah & Rubini, Libby & Sparrow, Llora Hoffman, Walter Brower, Ryan & Lee, and Frances Renault.

### LYCEUM THEATRE OPENS

MEMPHIS, TENN., Nov. 21.—The Laskin Brothers Enterprises, opened the Lyceum theatre last week with the Pete Pate Syncopators, and pictures, to crowded houses. Raleigh Dent, manager, stated that the policy will be a change of bill Sundays and Thursdays, with three performances daily.

The Pete Pate company will be retained for an indefinite time.

### MULLINI SISTERS BOOKING

CHICAGO, ILL., Nov. 19.—May Mullini, formerly of the Mullini Sisters and Artie Smith have formed a booking combination and have opened offices at 59 E. Van Buren Street. The new firm will produce and arrange acts and book clubs, theatres, cafes, and orchestras.

### ALICE LLOYD COMING OVER

Alice Lloyd, the English comedienne, will arrive in the United States early next month and on December 19th will open at the Winter Garden, with a route over the Shubert time to follow.

## KEITH OPENS CLEVELAND THEATRE

### BIG HOUSE SEATS 3,000

CLEVELAND, Nov. 21.—E. F. Albee, head of the Keith circuit, is in town superintending the finishing touches that are being given to his new 105th street theatre scheduled to open on Thanksgiving Day. He will remain in town until after the opening of the playhouse which will be called Keith's East End Theatre.

The house is situated on Euclid Avenue near 105th street, and has a capacity of 3,000 seats. Everything possible in the line of modern furnishing, convenience, and beauty has been done, and, Cleveland's newest theatre will also be the most up-to-date and beautiful. The well being of the performer playing the house is also included in the theatres' appointments which contains a kitchenette for late comers as well as a tiled shower bath off every dressing room.

The opening bill, of one of the finest vaudeville theatres in the country, will be; Billy Van and James J. Corbett, Eight Blue Demons; Farrell Taylor & Company; Beeman and Grace; Lowe, Evans and Stella; Bigelow and Clinton, and Jay Velie and Company.

Prices will be 30 cent top for matinees, and 55 cents top evenings, except Saturdays, Sundays and holidays. The policy of the theatre will be two shows a day excepting Saturdays, Sundays and holidays when three shows will be given.

### BIG SHOW FOR PRISONERS

Following a twenty-five year old custom, the Keith office, will stage a performance on Blackwell's Island on Thanksgiving morning.

Harry Cooper, who has taken part in every one of the performances refused a week's work out of town, this week, in order that he can appear.

Others, who will take part, will include Sybil Vane, Roscoe Ails, Eddie Leonard, Harry Tighe, Johnny Dooley, Harry Langdon, Avon Comedy Four, Bessie Clayton, Ernest Ball and Paul Morton.

Complete orchestras will be sent over from the Keith theatres, and the stage will be run by Keith attaches. Cigars and candy will be distributed to the audience.

### C. K. HARRIS FOR VAUDEVILLE

Charles K. Harris, song writer and music publisher, who in "After the Ball" wrote a song hit that swept the entire world over a quarter of a century ago, and which is still a big seller, is going into vaudeville.

Harris, who has long had the vaudeville bee in his bonnet, went on at the "Old Timers' Clown Night" at the N. V. A. last week and cleaned up with an act in which he sang a number of illustrated songs, including the "Ball" number.

He has received several offers for vaudeville, and plans to start some time next month.

### HORAN BACK IN ACT

Eddy Horan, who was out of the cast of the vaudeville act the "Come Backs" for a period of several weeks due to blood poisoning, is back in the act again, rejoining it last Monday. Tommy White joined in during Horan's absence.

### LOEW'S NEWARK READY

The new Loew State Theatre, in Newark, N. J., is practically completed and will be ready to open on December 5th.

The theatre, with a capacity of 3,000, is the largest in the state. Vaudeville and pictures will be shown in the house.

### ALBEE WRITES VAUDEVILLE HISTORY

A book on "Vaudeville and Its History," by E. F. Albee, head of the Keith Vaudeville Circuit, covering the birth and evolution of the present day vaudeville as it grew from the old-time museum, variety show and "oleo" of the late 80's and early 90's, will be published shortly by G. P. Putnam's Sons.

The Albee history is going back further than the beginning of the Keith idea, which had its birth in Boston over thirty years ago. His contribution to the history of the American stage, while chiefly and directly devoted to vaudeville, will contain many chapters recording the careers of eminent artists of the musical and dramatic stage whose professional lives are closely interwoven with the progression of vaudeville.

### N. V. A. COMPLAINTS

Bob Leo, of Leo and Tip, has filed a complaint against Madame Bradna charging that she is using a trick and slack wire bit in her act that is of his origination.

Horace Golden this week filed a complaint against Thornton Traowford charging that Traowford in his act is using a film bit of where the man comes out of the film on to the stage while the picture is in operation. This effect Mr. Golden claims is his patent and he asks that Traowford be stopped from using same.

Jack Demaco has complained against Snell and Vernon for using a setting of a swing that converts itself into a trapeze. Mr. Demaco claims that this is the property of his act.

### OLD ACT SPLITS

The opening of the Fred Gray Trio next week at the 58th Street Theatre, as a new act, marks the closing of one of the oldest musical vaudeville teams in the profession.

Known as Gray and Graham, the act has been one of the standards for the past seventeen years, Miss Graham in private life being Mrs. Gray. Early this season Mrs. Gray retired from vaudeville. In the new act Fred Gray is assisted by two girls.

### BIG JUGGLING ACT ARRIVES

Among the recent European acts to arrive in this country is that of P. F. Shine, who does what is said to be one of the most sensational juggling acts seen on the Continent.

It is a torpedo juggling novelty and was brought to this country by the Shuberts, who will present it over their circuit.

### ALEX CARR IS BACK

Alex Carr, the vaudeville actor, who for several years has been in England is back in New York, having arrived late last week.

Carr has presented in England, a number of the vaudeville acts in which he appeared in this country and scored a great success abroad, both in London and in other English cities.

### EDNA WALLACE HOPPER OPENING

Edna Wallace Hopper, the comedienne who has just undergone an operation on her face, which is said to have made her appear twenty years younger, is to open on the Shubert Circuit the week of November 28th. She will open at the Sam. S. Shubert Theatre in Pittsburg.

### VAUDEVILLE OUT OF L. B. HOUSE

The Palace Theatre, Long Branch, which started the season with vaudeville and pictures, has discontinued its former vaudeville policy and is playing only films. The change came through the lack of business.

### THREE SHOWS AT KEITH'S

PHILADELPHIA, Nov. 21.—There will be three shows at Keith's Theatre on Thanksgiving Day. The regular matinee will start at 1:30, the next at 4:30, and the evening show at 8 o'clock.

November 23, 1921

THE NEW YORK CLIPPER

9

# VAUDEVILLE

## PALACE

Royal Gasgoines ushered in the vaudeville end of the bill, his offering of stunts and juggling feats being somewhat different than the usual run, and put over in a clever manner. In place of "Bertha" the "world's greatest somersaulting dog" he introduced a pup who gives promise of developing into a regular performer.

The difficult number two spot was easily held down by John Boyle and Virginia Bennett in "Scrambled Legs," an excellent dance act, full of unusual steps done with considerable energy and skill. After their opening song, they launched into their steps immediately, and were better, and better, as they went along. Their encore was also unusually well received.

"Why Be Serious," is the name of Will Mahoney's nut-comedian skit which gathered many laughs in the third spot. Dispensing a concoction of nuttism stunts with a song here and there, he displayed a nimble pair of legs toward the close and proved himself to be no mean dancer.

Harry Langdon, assisted by Rose and Cecil has a great comedy act, entitled "After the Ball," which concerns golf enthusiasts at the links, done in three scenes. The act opens, with a place drop in "one" depicting the links and landscape, and is a wonder for cheerful colors. The two girls are amateurs at the game. Langdon is in the character of a puerile sort of simp and his droll method of talking and doing things supplied great comedy. The second scene in 3 shows the country club, the bits being funny as windows are broken, etc. The last scene takes place in "two" in a flivver in front of a hospital and the business done was real funny.

The tempo of the action, however, might be speeded up a little to good advantage.

Number five on the bill was "Miss Juliette." She's a show girl. Assisted by Duane Bassett at the piano she gave a "one girl revue," giving wonderful impressions and impersonations of many theatrical stars both male and female, each one being just as good as the other. She opened with her soup song and impersonations of different types at a restaurant, and then imitated a shop girl at a matinee. Letting the audience name their choice she gave no end of encores and finally made a short speech announcing that it was high time for the next act to go on.

The first half was closed by Florence Walton and Company, in a well staged routine of ballroom dances. Society's dancing idol was there with all her poise and charm, doing her dances gracefully and correctly. For detailed review see under "New Acts," on another page.

Bessie Clayton opened the second half, presenting her dance playlet which scored as strongly as it did at its first appearance here three weeks ago. The act is an excellent example of unselfish endeavor, everyone in the cast doing their utmost to make it a success. The Versatile Sextette, Guy and Pearl Magley, and James and Mercer Templeton all had a chance to shine, Miss Clayton refusing to monopolize the lime-light. The music is lively, and never drags; the way the dancer's steps are co-ordinated with the music and the perfect steps and breaks are nothing short of marvelous.

Rae Samuels with Miss B. Walker at the piano in the next to closing spot sang a routine of special songs putting each one over in her own clever manner. Her personality and voice are both pleasing, and she has the knack of making the most of her excellent material. Her rube song written by Lew Brown is a knockout for comedy and character study. Harry Kahne "The Incomparable Mentalist," closed the show featuring his demonstration in quintuple mind concentration. To a certain extent the act is similar to the one being presented by Tameo Kajayama their respective positions being different when writing and Mr. Kahne going the Japanese one better with an extra "Concentration."

M. H. S.

## VAUDEVILLE REVIEWS

### RIVERSIDE

Sealo, billed as the "Almost Human Seal" opened, and got across in good shape to a fair house.

Harry and Grace Ellsworth, in their smiling, smattering of song and dance, got over well. The two, as always, showed their personality and showmanship.

Miss Leitzel, in her "Aerial Frolic," managed to get away in fair shape, but her act would have gone better had it been nearer the opening spot. Her work, and her throws, while on the tapes, was good, but there was a little too much of the same thing in the offering, so much so that the audience began to whisper and talk among themselves. However, little Miss Leitzel put over a great stunt for the closing. While keeping her wrist hold on a single tape, she threw herself over and over, as in a cart-wheel, and spun fifty consecutive times.

There was no doubt about the placing of the comedy honors of the show when Val and Ernie Stanton appeared. They were a "wow," and had the house laughing sixty per after they finishing mixing up the President's American. The Bulgarian "Gozinta" still pulls big laughs, and the numerous songs got over well.

Not much needs to be said about the team of Adelaide and Hughes, and their twinkling feet. After a double song and dance introductory number the pianist, Joe Daly, showed his ability on the piano, and received a good round of applause. Hughes did a dance that was a knockout, but took no encore. Following, Adelaide did her famous toe dance, scoring heavily. After a very swift and tricky single dance by Hughes, Adelaide worked Spanish novelty, and the act closed with their French doll dance.

Margaret Young, assisted by Rube Bloom at the piano, was a sensation. "My Darling," the opening number, was handsomely received.

The rest of the act was taken up with a song sequel to her famous "chorus girl" song. The new offering was entitled "A Long, Long Way from Child's to the Ritz," and got away in fine shape. Miss Young turned the trend of the act from comedy to a taste of real philosophy and real life, as is, in this number. The couple make a great comedy team and gathered many laughs with their skit. She took three encores, which were, in their order, "The South is Paradise," a song of Dixieland, as it is written in the Bronx—"Hello! Prosperity," a cheery number that's good for what ails you,—and a song about the "Chicago," a dance prevalent in the dance halls at the moment.

Harry and Anna Seymour, in "Breezy bits of mirth and melody," were on the job, and got their material across so that even the gallery had a laugh. Miss Seymour, in her impressions of Grace La Rue and Leonore Ulrich, fell a trifle flat on her notes, but her impression of Fanny Brice singing "Mon Homme" was good. Harry Seymour did a nifty routine dance that was good for a round of applause.

Henry Santrey and his Syncopated Society Band were a riot. The boys are musicians, and all ten of them play well. Santrey sang "Tuck Me To Sleep," and received a substantial hand on his work, following it with an orchestralogue that was a scream. After several good numbers by the band, and some songs by Santrey, the violin and harp gave a duet, and were joined in the chorus by the entire orchestra. It was very effective. The act closed with "Say It With Music." Santrey was called upon for an encore, and gave a song entitled "Ships That Never Come Home."

The Santrey and Seymour Travesty closed the bill. Henry Santrey was assisted by Anna Seymour in this offering, which went well.

D. S. B.

### FIFTH AVENUE

Black and White opened. The scene is a bedroom, and two girls are discovered. After a brief introduction, they state that they will demonstrate their morning exercises, and forthwith strip to lingerie. The beginning is not as long drawn out as in many acts of this kind, and is a rather novel way of setting them off in a routine of fairly interesting acrobatics and dancing. The act did not run as smoothly Monday afternoon as it seems it should, but the impression was given, that this was the exception rather than the rule.

Second spot was filled by the Pan American Four, although they deserve better position. They are better singers than the average quartet, and do not muddle up their act with mediocre comedy injected between songs. Each of the men possesses a pleasing voice and also personality, which, taken together, made the offering very acceptable.

McCormack and Wallace have a ventriloquial offering that really is different. There is a special set of the beach at Coney Island, and the opening is given entirely by little manikins, who climb in and out of houses, swim, etc. It put the audience in a good humor immediately. The man enters, and has some conversation with one of the dummies, and then the girl does likewise, on the other side of the stage. They both perform at once and the result savors of a three ring circus. Miss Wallace has a nice voice, but except one bit of disappearing voice, she showed little ability as a ventriloquist, and her bit at the end of the act could well be omitted; the start is for a different purpose and should be left in. All the lines are well written, and the whole is cleverly staged.

For an act which is nothing but hokum, and, indeed, pretends to be nothing else, Kirby, Quinn and Anger fill the bill satisfactorily. The men, having been put off the stage of a theatre depicted on the drop, enter a la slapstick. After some talk, singing and dancing, the girl enters in the same way, but she has only lost her position as waitress. There is more talk, singing, and dancing, which is amusing. A special number in place of the well known "Weep No More" sung by the girl, would add class and tone to the act. The finish, which the men start off by a burlesque Egyptian dance which is really funny, and into which the girl enters later, received a good hand.

Emma Carus delivered her numbers and dances in fine shape, as she always does. All her kidding, in which she gets right next to the audience, was also appreciated. Mr. Leopold, her accompanist, did all the work allotted to him much better than some singles in vaudeville.

Long Tack Sam's spectacular acrobatic and juggling act was received with sufficient enthusiasm to warrant an encore speech by "Mr. Cam," in which he thanked the American people for helping the Chinese during the recent famine. He has an inimitable manner of putting his lines across, and fully deserves to be as well liked as he is.

Lynn and Smith, in next to closing, started off rather poorly, but soon got going and then piled up laugh after laugh. They got a good hand at the finish, and did not try to take more bows than they deserved.

The Homer Girls deserve credit for their generosity in giving the pianist, Lee, equal billing. No accompanist ever deserved it less. He plays the piano pretty well, in a mechanical way, but his singing is weak. Whoever wrote his material made a bad blunder in having him poke derision at other accompanists who play solos. The girls are excellent dancers, however, and through their efforts the offering got over in spite of the assistant.

W. D.

### FORTY-FOURTH ST.

A capacity audience was on hand when Harry and Anna Scranton opened the initial afternoon performance with a combination song and dance, which was followed by some very difficult stunts on the tight rope.

Very few forgot Sailor Bill Riley, who offered his services during the war period throughout the army cantonments. The former sailor, still retaining his uniform entertained with songs and chatter, his specialty being imitations of former buddies of his in the service. Riley has a very powerful voice and uses it to advantage in all his numbers.

In third spot Jovedah De Rajah, billed as India's Distinguished Seer and Master Mystic, and Princess Olga, talented in the science of mental telepathy, amused the audience with tales of what their futures would be. Rajah passed through the aisles of the orchestra gathering up questions, while the Princess, seated on the stage with eyes blindfolded gave the answers, most of them correct.

Cliff Edwards, black face comedian, with Melville Morris at the piano followed in a presentation of songs, jokes and dancing. The act is ushered in with the rendition of "Mammy," which is done very well. Edwards had the audience with him when he rendered some popular numbers in a style that is pleasing from start to finish.

Masters and Kraft closed the first half of the show with their production of "On with the Dance." Assisting them in the act were Bobby Dale, who plays the part of "Experience," Renee Braham, as "Song," Elsie La Mont, as "Dance," and Grace Masters, as "Comedy." The act is replete with beautiful gowns, gorgeous scenery and impressive lighting effects, all of which helped to put the act over. Masters and Kraft carried the greater part of the act and performed their dances to the great approval of the audience.

The News pictorial was followed by the Gallarini Sisters, both finished artists on all types of musical instruments. Their first offering was "Sweet September," which they played on the accordion, which was followed by violin and saxophone renditions of "Chant Negra," and "William Tell." The sisters closed their act with popular hits of the day which were given a good reception.

Charles Howard, with James Graham and Alberta Fowler, presented a comedy skit entitled "A Happy Combination." The act has for its setting a former beer saloon, now transformed into a drug store. Howard used the saloon as a source for all of his wit and humor, and his jokes were well received. His act went big and he was forced to make a speech.

"The Littlest Girl," dramatized by Robert Hilliard from the story by Richard Harding Davis, "Her First Appearance," was seen on the stage a generation or so ago and has been brought back with great success.

The cast consists of Messrs. Hilliard and Holland and "The Littlest Girl." The act for one, concerns a middle aged man, Holland, father of "The Littlest Girl," whose mother has died. "The Littlest Girl" finds an opening in a burlesque show, and her father, to avenge the wrong done him by the girl's mother, denounces all ownership of the child. "The Littlest Girl" is revealed to him and he is remorseful for all that he has said and claims the child.

The playlet is full of dramatic action throughout which is very well done by the two principals.

In next to closing spot Harry Hines, the 58th variety put over fifty-eight varieties of jokes together with a few songs. In Hines, the public witnessed a very clever comedian and were very well pleased with his act. He took four encores and made a speech before his exit.

Madam Everest offered her trained monkeys in a five act vaudeville show all their own, the little quadrupeds performing in very clever style.

J. F. H.

# VAUDEVILLE

## 81ST STREET

Phil Roy and Roy Arthur in "A Chinese Restaurant," a plate juggling and manipulating act, opened the performance to a good house, and received a good hand. Much Chinese jargon was heard off stage before the opening, and, at the conclusion of the talk, a blackface comedian walked on, followed by a straight man.

The straight man did amusing, as well as remarkable work with the plates on the table, and the comedian, through his ludicrous attempts to perform the same feats, broke numbers of the plates, from which breakage he received a few laughs. The man proved his dexterity with the plates at the conclusion, and frightened the ladies in the lower left box when he threw five or six papier mache sandwich plates among them. The straight man demonstrated his versatility by balancing a five foot billiard cue on a small baton held between his teeth, and, by moving his head back, got the small end of the cue to the small end of the baton, balancing them without a quaver.

George and Rae Perry, with their banjos and their plantation melodies drew a warm hand from their efforts. The girl played a tenor banjo, while the man performs on one which is a bit larger and heavier of tone. The instruments had a mellow tone, and were not harsh as is the banjo in the hands of the mediocre performer.

Gene Mason and Fay Cole, in "Toys of Destiny," a rather high sounding title for the type of act, succeeded in getting by. A girl, unbillied, who plays the part of Destiny in announcing the various steps of love, has a poor voice, and caused some hilarity by her actions. The first scene showed Mr. Mason and Miss Cole as young girl and man, spooning in their country yard. The second phase is that of the gypsy life, showing the fire and passion—and the final scene represented a young lady's home in Paris. Some clever dancing was injected at various points throughout the offering, yet it lacked the stimulus or the material to get across in a big way.

Ernest R. Ball, the composer, was a riot from the time the audience saw him. He came out with the explanation that he was feeling great, and started in to prove it. He was successful in all ways. After playing about on the piano, he got down to business, starting with the number "I'll Forget You." This number which went over very well, was followed by "Laddie Buck," an Irish melody. His attack and his voice were both good and he put the song over well. His last song was, as he said, "A sad tune, and serious lyrics, which will bear watching closely." The title was "Saloon," and it was a corker. For an encore he announced that he was going to sing another fellow's song. It was called "Stand Up and Sing for Your Father"—the audience heard it and found it good. Ball finished his second and last encore with some of his successes. Had he cared he could have taken more encores than these two.

The closing act on a good bill was a good act, badly rendered except for two characters, the colored boy and the rejected suitor. The offering read on the program as "The Love Race," a musical comedy in three scenes with Stewart Wilson, Harry White, Lucille and Garrette Love, Jean Merode, Jimmy Parker, Joe Clark and Ben Carroll. With all those names, besides the "eight beauty winners" it should have been good, but it was not. At any rate, the audience applauded, for the 81st Street Theatre is noted for its polite attendance, but the act was dull with the exception, as before mentioned, of the rejected suitor, who did a whirlwind song and dance, and showed ginger and life, and the colored boy, a jockey, who was a "dancin' and singin' fool."

D. S. B.

## SHOW REVIEWS

### COLONIAL

At this house this week there were no names in the lights. Instead there was "Holiday Festival Bill" and in saying this they told the whole story for it was a bill worthy of any holiday.

Just as they were all stars, so too, were they all show stoppers and the last act didn't start their turn until 11:20. The Musical Hunters opened the bill to about a ninety per cent filled house. This act is one of those things that runs along with first the man and then the woman playing some little tune and winding up with a circus finish. This act was rightfully spotted, being the weakest on the bill.

In the two spot came Paul Murray and Gladys Gerrish. This turn is entitled "Studying Stars" and if the reception tendered Miss Gerrish is any criterion she will soon be studying them by direct contact. She has that little something in delivery and personality that made Anne Pennington and Marilynn Miller, whom she imitates, stand out from the rest of the applicants when they first applied for jobs on the stage.

Owen McGivney with his presentation of "Bill Sikes" and his lightning changes made his audiences gape with amazement. Took three bows.

Harry Tighe, assisted by Helen Goodhue and Charlotte Allen, came forth in "In Fun." Tighe proves that the act is well named, particularly the opening. The finish is captioned "tinkered and tampered with by Miss Goodhue and Miss Allen."

Paul Morton, Flo Lewis and Company in "Broadway Butterfly" closed the first half and sent the men folks out to their cigarettes thinking over their own personal experiences with women seeking divorce. Morton's experiences in a strange bed and an oversize suit of pajamas set the crowds into spasms of delight. His final leap for freedom head first from the fourteenth floor left nothing wanting in the applause.

Marga Waldron, a newcomer in the atricals, opened the second half and came mighty close to tying up the show with a cleverly staged and executed dancing act. She was assisted by George Halprin, a pianist, also a newcomer in vaudeville, but apparently not new to the instrument he was playing.

Johnny Burke, programmed to appear in this spot developed an illness after the matinee and was forced to remain out. At the last minute Val and Ernie Stanton were hurried from the Riverside and without an orchestra rehearsal put over their act as though they had been at the house for a week. As is the general rule with this turn it did not catch on, at the opening. Its beginning is just a trifle ahead of the average vaudeville audience but as they warmed up, so, too, did their audience.

James Boyle and Evelyn Cavanaugh came next. Doyle's present offering is not as good as the original with his old partner but that is not saying that it isn't good. His new partner is the type who fits more gracefully in production work, where we suspect he recruited her from. Three bows.

Johnny Dooley and Co. were next to closing; we mean his dashing Roman steed was next to closing as that is all the audience remembers through its laughing. Howl followed howl as this nimble comedian displayed his wares. His opening, the weakest part of the act started them laughing and by the time he reached the bit where little "Nell" the boneyard special was led on for the bareback number every eye was wet with tears.

Sieg and Irving closed the show, with a strong act but the crowds had all been satisfied and few stayed to see the finish.

E. H.

### WINTER GARDEN

The Novelty Paulsens, two males and two females, opened the show and presented difficult acrobatics. The outstanding feature of their offering was the fact that the two females undertook the burden of the strong "men."

In number two Tom Nip and Lew Fletcher, a couple of young men entertained for twelve minutes. As acrobatic dancers they compare with the best. Their work was neatly done and very well appreciated.

A spectacular farcical comedy was witnessed in "The Kiss Burglar," with Denman Malley, as the comedian, who with Harry Clarke, was practically the whole act. Malley, an employee of Clay Hill, an attorney of repute, gets into some financial difficulties and seeks aid from his friend, Clarke, publicity agent for the lawyer. His efforts turn out to be mutually advantageous and all ends well. Assisting in the farce is the Duchess of Orly, played by Miss Elizabeth Darling, Dotty Wang, a stenographer for the lawyer, and Natalie, a maid, played by Olive Reeves-Smith. The setting for scene two, a Roof Bedroom atop the VanDyke mansion, is a very clever piece of work.

From behind the stage came a sweet, melodious, high-pitched voice, similar to the prominent prima donnas, and out stepped an individual with the appearance of a first class tramp. He was billed as Milo, with a question mark at the end of the name. Milo, nevertheless possesses a voice that one can listen to and never get tired of. His main efforts were imitations of birds, dogs, cows, horses, etc., and especially did he show himself to good advantage in his imitation of a locomotive pulling into the station.

The first half closed with Nat Nazarro, Jr. and Co., in their first appearance in Shubert vaudeville. Nat has a wonderful syncopated orchestra, who deliver the goods, and put spirit into every number. Besides his ability as a dancer and orator, Nat, Jr., is a finished 'cellist, and his numbers Monday night, with the special lighting effect, met with approval.

Following intermission, came an odd collection of one American, Harry Ormonde, with a number of South American performers, in a mélange of mirth, melody and dances entitled "In Argentina." Ormonde, the comedian, carries the greater part of the act. The act is made up of a band of four South American natives, who supply the music for the dancing and singing, three female dancers and one male. A very well executed dance was the passion number done by Elisia Delorio and Roberto Mandrano.

Adele Rowland, former star in the Broadway success "Irene," with Miss Mildred Brown at the piano, followed. Miss Rowland was a treat to the audience throughout the entire act. Her voice is sweet and very pleasing. Among the numbers she offered are "Why Don't You Smile," "I Got It," "Nobody Knew" and "Some Little Girl." For an encore, Miss Rowland sang "Yoo Hoo."

"Poodles" Hanneford and Family have been retained for a second week by popular request. No one will dispute the fact that "Poodles" is the "World's Greatest Riding Comedian," after they have witnessed him in action. George, brother of "Poodles," and Fred Derrick, took up the tasks where the champion left off and kept the act at its steady rate of speed.

Maxie and George, two colored lads, gave an exhibition of the various styles of dancing. They do exceptionally well in the jig and tap dance. Their efforts were greatly appreciated by the audience.

Leach Wallin Trio, a company of girls, closed the show with some spectacular feats on a tight rope.

J. F. H.

## NEW ACTS

(Continued on page 12)

### BILLIE SHAW AND CO.

Theatre—Boro Park.

Style—Novelty singing and dancing.

Time—Thirty-five minutes.

Setting—Special.

This act, which is a miniature musical comedy, with all the lavishness of a big production, scored from the opening to the closing. It is a seven people offering, and is entitled "Vampires of 1921." The offering opened showing a curtain, with a baby vamp on it. The vamp speaks, and tells her victim to enter, after which each of the four boys enter, doing their own specialty. There is a saxophone solo, a single dance, a double song, one of the last two boys representing Romance, the other Wealth. At this point, Miss Shaw entered, dressed in replica of the curtain figure, with Wealth being dismissed, as the drop flies on a house scene. After a marriage ceremony pantomime, to music, the minister, a young chap who does "bits," concludes the ceremony. A slide from the projection booth is flashed with the announcement that we are to consider ourselves six months older. Comedy is injected, at this point when the newly married husband, dressed in court-plaster, comes out of the door of the house, and hangs a "For Sale" sign on the door. The bride follows him, crying, but the husband exits, bound for the nearest M. D. After the departure of the husband, a dancer enters, and invites the girl to come to "Gaiety," and she exits with him.

Following this, the husband is seen asking an officer where he can locate the "Don't Care" Cafe, and is directed there, where he meets his wife with the dancer as the two are exiting after executing a flirtation dance. This set is beautiful, a silver eye with the colored lights, etc.

After a short dialog, two boys enter discussing the various merits and demerits of the modern and old-fashioned girl, Miss Shaw entering in old-fashioned dress for a minuet, which drew a strong hand.

Followed a dance by Roy Sedley, which was finely executed and scored strongly.

The set changes to a winter scene, with a song number entitled "Snow Man," which also was a winner. Miss Shaw was beautifully dressed in white, and was assisted by two boys, in a trio dance, also dressed in white.

The best number in the act followed, showing a nursery set, with Miss Shaw and a boy doing a jumping jack dance. This drew a laugh and a big hand.

Finally Danny Dare, a "dancin' fool," who can't be over sixteen, enters with a silver platter. Dare is attired as a waiter. He announces that he has a surprise, and, setting the platter on the floor, removes the cover, and Miss Shaw steps out for the finale dance of the offering.

The act easily took the honors of the performance. It is beautiful, well staged, and excellently executed. Special attention should be called to three of the boys, Roy Sedley, Danny Dare, and Edward McKenna. McKenna did an acrobatic dance that stopped the show, but took no encore. While Miss Shaw was beautiful, and demonstrated rhythmic grace, she far surpassed most vaudevillians by her sense of showmanship, and her personality.

Miss Shaw wrote the music, and aided in the staging of the numbers, and has succeeded in surrounding herself with a fine supporting cast.

A corking act, built expressly for the feature show in the big two-a-day houses.

D. S. B.

November 23, 1921

## THE NEW YORK CLIPPER

11

## VAUDEVILLE

## KEENEY'S

(Last Half)

The Granata Trio, two women and a man, opened the bill. The trio started with a Spanish number, followed by a dance by one of the women, who was dressed in the fashion of her country. She had a method all her own when it came to manipulating the castanets. Her time was perfect, and the rolls she used unusual. The other woman, whose forte lay in song, rendered a catchy number, of Spanish origin, in a high soprano. The man and woman dancers followed this very well received song, with a double dance. After a final single song by the woman, the trio closed with a grand finale, and went off to a good hand.

Walsh and Austin, a man and woman, had a neat line of comedy, and got over in great shape. The opening scene at the seaside, and some great comedy talk in terms of the deep sea, was used with effect. Following this, a ridiculous marriage ceremony that got a laugh on each line, was performed, and the act closed to a fine round of applause.

"Twas Ever Thus," a four-people sketch, written around two couples, one married, the other single, had no trouble in holding their own. The single man, and his girl, in attempting to straighten things out for their quarreling, married friends, "balled things up" considerably, but in the end, matters were straightened out in a manner agreeable to all concerned. The offering closed to four bows.

Lee Mason and Company, a man and woman, had the house guessing as to the identity of the woman, and speculating as to whether she was a woman or an impersonator. The man played the piano very well, but used too much of the sustaining loud pedal, thus hurting his work. The woman, who has a very deep voice, and had the carriage of a man, sang some numbers that would have done many a baritone proud. Her Bower song, "Love at First Sight," got a corking hand, and, as an encore, she sang another verse, which was well received. She followed this with "Ma," a popular song, which scored a hit. The house applauded into the next act, which was a sketch, but Mason took no other bow or encore.

"Clothes, Clothes, Clothes," a sketch, with five people, was good, and well performed. A girl, who loves her bashful boy friend hires an actor to make him jealous. The actor is in love with the other man's sister, but, for a sum of money, agrees to make love to the girl. The brother comes in, and the two get together, the plan being to stab the actor with a rubber dagger, thus showing up the love of the girl to whom the actor would like to be engaged, and who, for her brother's sake, has become the maid in the apartment for the purpose of spying on her. After some amusing dialogue, the two couples are united, and the offering is finished.

Weber and Kelly, blackface comedians, on next to closing, got away well with their prize-fight scene, and the Arcos, a man and woman acrobat, closed the offering. D. S. B.

## PROCTOR'S 23RD STREET

(Last Half)

A fair attendance was on hand when Pershing, an ugly looking, but tame, bulldog opened the show. His master announced that his pet was almost human, and continued to prove it by having Pershing go through several characteristics of the human being which were entertaining.

Second spot was filled by Barnard and Starr. Their act consisted of jokes, song and more jokes. Miss Barnard plays the straight, while Starr amuses the audience as a small town comedian. Both in the garb of Orientals, close with a characteristic song and dance, which went over well.

Chas. Keating, assisted by a female who takes the part of Mary Jane in their characterization of "Huckleberry Finn," is the outstanding act on the bill. He shows to good advantage his powerful, though pleasing, voice in his rendition of "I'm Climbing Mountains." As a closing number Keating offers "Was There Ever a Pal Like You," which brought down the house. He was forced to five bows.

To the reviewer, this act seems to surpass by far his former one, "Huck and Fin."

Altrock and Schacht, appearing as headliners, although their material was good, lost out because of their lack of that faculty of finer showmanship which is required to put an act across. Schacht has a voice that can be compared with other fair artists, but lacks the punch. One who witnessed them in action on the ball field in their comical scenes would expect more than what they got at the theatre.

Their closing number, an imitation of one of Ruth St. Denis' popular dances, is a scream.

Charles and Madeline Dunbar followed the baseball comedians with their novel imitations of almost every species of birds and animals. Especially do they show to advantage in their dog imitation, which carried the house. They closed their act with their popular cat song.

Ameta, in closing spot, rendered a series of dances, with mirrors as a background and beautiful draperies on all sides. Her final dance was done over an improvised flaming grate on the center of the stage, which helped to add much effect. J. H.

## REGENT

(Last Half)

Bender and Herr, male acrobats, opened. Some mighty fast work, mainly of balancing feats, intermingled with work on the tapes, drew a good hand, and sent the act off with four bows. The work was fast posing in handstands, but the partners showed themselves to be capable of doing neat work in balancing and position posing on the flying rings.

Pagan, the female violinist, did three numbers and an encore. The offering is in no way different from the average run of violin acts. She played "Humoresque," a jazz number, and a very rapid exercise number. Getting a strong response at the conclusion, she took an encore that lasted very nearly as long as the combination of all her previous demonstrations. However, she got a very good hand, and took two bows.

Following, in the third spot, with a sketch, entitled "Jed's Vacation." A two-people offering—a man and his wife. There is not much of a plot, but the lines of the piece are very funny, and scored heavily at this house. The talk started off with a verbal battle about the real beer that the wife had loaned to the neighbors. It was discovered, after two or three minutes, that Jed was having a vacation that was to last for five days. He decided to spend it at home, but, on hearing of the advent of his mother-in-law, got his pal to ring him on the phone, saying he was needed for work.

Lanigan and Haney, a man and woman, got over nicely, and experienced no difficulty in getting laughs on their efforts. Lanigan, the man, is tall, and makes a lot of comedy out of his appearance. Miss Haney is very short, and has a good voice for her material. The act got the biggest hand of the performance, and went off to six bows.

Kenny and Hollis, got a good laugh on their drop in "one and a half." Signs on the drop, as Knox M. Dead, M. D., etc., were used as the opening for the comedian and the straight man. The two spring most of the original jokes dating from Adam, while Kenny kept telling the audience that "it's all new stuff." Kenny did a very life-like imitation of a monkey. Following, Hollis did a recitation entitled "The Sentry on the Post," and a stage-hand obliged as the sentry, with "Jed" assisting. The stage looked like an N. Y. A. clown night at the conclusion, when all of the foregoing comedians—the stage hand, Kenny and Hollis, Lanigan, and "Jed" came on. The act got away to a big hand, but took only two bows.

The Crisp Sisters, assisted by four boys, one of whom plays the piano very well, closed the bill. The sisters dance well and gracefully, and the trio of boys sang some catchy numbers. There were numerous interruptions by Kenny and Hollis that caused some laughter. The act went over well and scored. D. S. B.

## STATE

(Last Half)

The bill at this house showed considerable improvement for the last half of this week over some of the shows at this house for the past month. Lacking big feature names, a display of good acts carried the show through to a successful finish.

Lynch & Zeller opened the bill with their comedy hat act. This act is almost an exact duplicate (in material) of the Moran and Wiser act, though it lacks the finish that this old standard team has in the art of juggling the straw sailors. A cellar bit proved very valuable to the act in the way of applause.

Robert Giles, a young man whistler, held down the two spots, and as far as whistling is concerned is destined to make a name for himself. His imitations of birds are well adapted with an eye to minute perfection. He was well received and took two legitimate bows, which is saying a great deal for the State audience, particularly for a whistler.

Barton and Sparling (see new acts) came next and also came close to stopping the show. This is one of the acts that was poorly placed. Further down the bill, it probably would have tied up the show, but in the spot it held down, the best the act could get was two bows and an encore. The type of comedy used by this act seemed to suit the clientele of this house more than any of the other acts.

Pearl Abbott and Company came next to closing. This is a sketch based on the story of a "big city" vampire that really has a heart and is one of those things that seems to please audience but draws little in the way of big applause. Miss Abbott, as the "vamp," portrayed her role with credit, though her supporting cast of two could have been a little stronger.

Fox and Britt closed the show. This act should be the last one in the world chosen to close any bill, and especially one that has not been unusually strong. It is dry and pep-less in material and long. As the act stands now, it is badly in need of rewriting. Its opening of fishing gags are all right for a parlor, but entirely too slow for a vaudeville audience that wants its laughs handed them while in the theatre and not after they get home and think it over. E. H.

## 58TH STREET

(Last Half)

The same old complaint at this house. A good bill, packed house in a receptive mood and a bad orchestra. The bill was very well balanced, with a scattering of variety, and under ordinary conditions would have made an excellent show, but the orchestra, with mistakes, discords and anti-harmony took the heart out of the performers and the joy out of the audience.

The Melotte Duo opened the bill. This act has gone off the beaten track in presenting a tight wire and balancing offering. Their impressions of two staggering men-about-town in their opening was well received and the final business done on the wire went over very big.

Ford and Goodrich held down the number two spot with the delivery of a clean little song and dance—mostly dance—act that took very nicely with the crowd. The girl especially made a fine impression.

Paul Hill and Co. came third. This act is hokum personified. Everything in the act from impersonations to its flying ballet dance is done strictly for the purpose of getting laughs. One part of the act came in for more than its share of guffaws. This house is noted for the large number of babies carried to the performance by their mothers, and when Hill tried to sing a ballad, only to be interrupted by the crying baby (an imitation he introduces), all thought it was real and not a plant. Everything but the finish of this act went over big. Here they have allowed it to slump, and do not get the applause that is due what has gone before.

Evans and Wilson, on fourth, came the nearest to stopping the show. Evans' Irish tenor voice seemed to strike the audience right in their nationality, and it looked for a while as though the team would be kept on indefinitely. The woman with her pleasing little voice, also scored a hit.

George S. Fredericks and Co. scored a big reception on the opening of the act, principally because of the novelty, but with too much talk, they soon tired and at the finish most of the audience was looking around the theatre to see if any of their friends were in attendance. The act is done on the observation platform of a limited train, and its effect is done very well. The story concerns an eloping couple, a friendly conductor and an irate father. All ended well in the book, but was too long to end well with the act.

William Hallen, formerly of the team of Hunter and Hallen, came next to closing and managed, with his funny monologue, to bring the audience back to the stage. Went over big.

Frances Belle and Boys closed the show with their neat little dancing act, but there were not many left in the house by the time the act finished. E. H.

## JEFFERSON

(Last Half)

Elsie LaBergere opened the show with an excellent series of well posed tableaux and reproductions of paintings and statuary. She was assisted in some of the poses by an intelligent bird-dog, who held his position well.

Edna Dreon, in the second spot, gave a "vaudeville seance" with the aid of cyo and scrim and good lighting effects. She and her sister (both did not appear together until the last of the show) impersonated a girl of 1850, a girl from Mars, and several music hall characters, a song and monologue going with each impersonation. Toward the end of the act both sisters came out at the same time and did a sister act, their stuff going over well. Their voices and manner of presentation and costumes were all good.

Stephen and Bordeau, man and woman, in a comedy skit, work in a parlor set, the action at first being unusually slow. The man visits the woman in her apartment. He is from the country and acts accordingly; she is a milliner and came from the same town as he, some time since. He dropped in casually to pay her a visit; she sets her cap for him at first, but he refuses to be caught and later she refuses him.

Warden and Burke, two men, one comic and the other straight, have material that could easily be replaced with something much more interesting. The voice of the straight man was the only redeeming feature of an otherwise small time affair.

Paul Nolan and Company, the company being a girl assistant, gave a clever and entertaining performance as a Swede juggler and balancer of different objects. His hat tricks were excellent and well done with the right amount of comedy added. The first act so far to be recalled for an encore.

Two Little Pals, billed as a musical extravaganza, might have been a little more extravagant and found a better vehicle for six men and six girls in which to display whatever talent present, or at least they might speed up the action of the piece. The burden of the work falls on the maid, Juliette, who possesses a good voice, dances well and is a fair sort of comedienne. One other girl, has a good voice and there was a fair sort of dance team, though they did not dance much.

Some of the men's voices were good, but on the whole the skit is not there with a punch or class, considering the number of voices in it.

In the next to closing spot it remained for Lewis and Dody to knock them cold, stopping the show as long as they had any verses to sing of their "Mike and Ike" song. The burlesque on the ventriloquist was great and went over for no end of applause.

Karoli Brothers closed the show with a well arranged series of athletic and acrobatic stunts. M. H. S.

## 125TH STREET

(Last Half)

Long Tack Sam headlines the bill and received an ovation. Closing the show, he succeeded in holding his audience to a man and every feat of every member of his company was liberally rewarded with applause. He is a finished performer, with heaps of personality. The spectacular nature of the act makes it doubly welcome on any bill.

Page and Green, tumblers, opened the show and opened very well. Their material is nicely routines and all their tricks, although rather common on the vaudeville stage, have a little twist somewhere that makes them different. From a seat close to the stage the will in the pile of tables trick was visible, although only when one was looking for it.

There is little excuse for the offering presented by Goulson and Singer Girls. It is conventional in every respect, and there is not sufficient ability present to make conventional material acceptable, even to the audience at the 125th Street, which is liberal enough with its applause.

A short film, "The Runaway Train" was thrown in third position, and the thrilling character of this picture made it very difficult for Laurie Ordway & Co. who followed: it was so difficult, in fact, that she could not warm her audience up until the finish, and then only slightly. A really good act of the kind presented by Miss Ordway is always a "Wow" up here, but her offering didn't get across.

The collection of rather suggestive and not very funny jokes and gags used by Anger and Packer didn't register either. A few people always laugh and clap loudly at this stuff, but the majority would rather not have it, and the sooner some of these acts recognize this fact the better it will be for them. They probably do it because they think it's necessary; it might pay them to at least give the other kind of material a trial.

Cahill and Romaine used only clean talk, and incidentally they stopped the show. This was due in part, no doubt, to the really good singing, but the material helped. The men are both great workers, and except for the acrobats were the only act that really scored. W. D.

# VAUDEVILLE

## "HER COLOR SCHEME"

Theatre—*City*.  
Style—*Matrimonial farce*.  
Time—*Twenty minutes*.  
Setting—*Special*.

This act is original in texture and in form, dealing with the color oddities in names. Five characters in the piece, namely, Robert White, the drunken husband; Mary White, his divorced wife; Judge Black, one of the possible candidates for a matrimonial venture, with Mary as the objective; Howard Gray, a juvenile, and the other candidate for matrimonial office, and last, the mother-in-law, Mrs. Brown.

Act opens showing the husband, Bob White, who is a drink addict, answering the phone in the home of his ex-wife. He discovers the lady on the other end of the wire to be his ex-mother-in-law, whom he has never seen. At this point Mary and Gray enter, Gray proposing. The husband makes his exit, and the love scene continues, until Mary, by force, gets Gray out of the way to let Judge Black have his say. Mary, panic-stricken when her mother enters, following Black, allows him to get a marriage license, stating that her mother would die of disgrace if it were to become known that she (Mary) had been divorced. When the mother learns of it, she believes Mary to be married to two or three men, and faints, and when she comes to, the Judge proposes to her. Howard Gray is eliminated by getting drunk, at the psychological moment, and Mary renews her life contract with Bob White, to whom she was formerly married.

The story was well acted, especially by White. He was ably assisted by Mary and the mother-in-law. Not much can be said for the two men, Black and Gray, for they do not speak their lines well, and generally detracted from the smoothness of the offering. D. S. B.

## "BREAKFAST FOR THREE"

Theatre—*23rd Street*.  
Style—*Comedy sketch*.  
Time—*Fifteen minutes*.  
Setting—*Special*.

The scene for this offering was laid in a suburban district on Long Island. The cast of characters were the wife, the husband, and the policeman. At the opening the husband, a drunkard, comes on explaining that he had been out all night in a poker game. He, evidently from force of habit, removed his shoes and hides behind the screen on one side of the stage at the moment when his wife entered. She, on discovering him, collected his money, leaving him nothing, and then ordered him to get breakfast or food from the grocery store. As he went out, the policeman entered and asked for Freda, the former servant, who had gone the day before to get married. He, taking the wife for the new maid-servant, made love to her, telling her what he was going to do for her, etc. When the husband has re-entered, the "copper," thinking him the sergeant, hid behind the screen and reappeared in woman's garb over his service clothes. Eventually the "cop" is discovered and realizes his mistake. He, unknowingly, has been the cause of the reinstatement of the husband in the affections of his wife, so all ended well.

The comedy element in this offering lies more in the business than in the lines, and the audience enjoyed it. The policeman is hardly the type for the character he is expected to portray, so is cast into the background by the others of the cast.

The act in its present shape is good for the small time and when it gets into better running order will doubtless be seen in the better houses. D. S. B.

## NEW ACTS AND REAPPEARANCES

### KITTY FRANCIS & CO.

Theatre—*Jefferson*.  
Style—*Miniature musical comedy*.  
Time—*Thirty minutes*.  
Setting—*Special*.

In Kitty Francis and Co., we have a case of a star allowing her own ability and cleverness to be almost eclipsed in her efforts to put over a vehicle calling for a full stage of pretty women, meaningless drapes and a plot that taxes the imagination.

The vehicle falls far short of exploiting the personality of the star, because it has set her in the background. Miss Francis' work as comedienne is lost in the display of other things. The act opens in one, a special drop from behind, in which a young girl appears and tells the audience in poem that everything to follow is all in fun.

Jumping from there into a street scene in "one" some very good business is put over by two men who use a small dog as a means of getting acquainted with girls who pass. Jumping to "full" we are in the home of one of the newly rich contractors of New York; the old man and his son are helping the mother (Kitty Francis) satisfy her social ambitions. The son has invited a lot of chorus girls to the house to impersonate various society leaders. This is Miss Francis' first appearance and her first opportunity of creating laughs by poking fun at the expense of the girls.

In this set fourteen people appear. Eight chorus girls, the Father, the Son, the Daughter, a dancing team (man and woman) and Kitty Francis. In this crowd her Irish wit and mannerisms are almost lost. The finish is a mild affair and is on the whole, topheavy.

Fourteen people to support Kitty Francis is excess baggage as she doesn't need it; she can put over a better act alone. E. H.

### LLOYD AND RUBIN

Theatre—*Harlem Opera House*.  
Style—*Dancing and talking*.  
Time—*Fifteen minutes*.  
Setting—*In "one."*

Lloyd and Rubin, a male couple, entered in street clothes and offered a clever dance for the opening number. They followed this up with dialogue, with Rubin playing the comedian and Lloyd the straight. Lloyd sang "There'll Come a Time," aided in the chorus by his partner. Their next offering was a farcical dance, which drew a big reception.

Lloyd is a fair straight, while Rubin had the audience with him throughout. All their material is good, and was well received. J. F. H.

### LORD AND FULLER

Theatre—*Jefferson*.  
Style—*Comedy skit*.  
Time—*Twelve minutes*.  
Setting—*In "one."*

The act, consisting of a man and woman, occupied second spot. They offered a simple selection on the violin as an introductory number. Lord then followed, with a few popular numbers on the saxophone, accompanied on the violin by Miss Fuller.

Their musical talents then gave way to their acrobatic stunts. They performed their feats with the use of two cycles.

The act is an ordinary one and would go well in an early spot in any of the small-time houses. J. F. H.

### CRITERION FOUR

Theatre—*City*.  
Style—*Male quartette*.  
Time—*Fifteen minutes*.  
Setting—*In "one."*

Four boys, making a neat appearance in Tuxedo dress and straw hats, had no difficulty in going over well. The first number was an old, and new version of the "Home Again Blues," sung by the four in excellent harmony. The song got away big, and was cordially received. Following this came an older song entitled "You Oughta See My Gee Gee!" The number was rendered in "rube" dialect by the four, and was also accorded a good round of applause.

After this rendition, a ballad, the verse sung as a solo, the chorus as a male quartette, was excellently received, although there were some minor difficulties in the way of awkward business that should be eliminated. Following this number, after a little well put together sidewalk patter, the boys went into another old-timer, "Chili Bean." The first part was sung straight, the second verse and chorus in "nance" style that was amusing.

Finally, as a conclusion, the baritone announced that the four would give an entire minstrel first part, in one and a half minutes. The tenor sang a few strains of "Silver Threads Among the Gold," the bass "Asleep in the Deep," followed by the usual minstrel gags, and the grand finale. The act was a hit, notwithstanding a few minor faults. In the "Fiji Isles" song the boys ducked into the footlights, and their business was awkward as they walked about the stage. This, if remedied, would go a long way toward making the act a better offering, and incidentally, help the song. As the act stands, it should go big in the third or fourth spot over the smaller time, as the boys, with the exception of the baritone, who had a heavy growth of beard showing, looked neat, and gave promise of ability to show all kinds of style. D. S. B.

### MCINTIRE AND HOLCOMB

Theatre—*City*.  
Style—*Comedy skit*.  
Time—*Fifteen minutes*.  
Setting—*In "one."*

This act, a singing and talking man and woman turn, radiates class from the moment the pair appear until the finish. The girl is a beauty and makes a fine appearance, while the man is excellent.

The two, in street attire, made a modest appearance and started at once to put their material over.

The numbers were rendered in a manner which scored a quick success and put the act over with a bang.

"How Do I Know?" a cleverly rendered duet, scored immediately and an Irish ballad was fine. The man introduced it, singing with good voice and in excellent style.

The woman, who possesses a beautiful contralto voice, scored a personal hit with her singing, of which the audience could scarcely get enough.

A bit of talk followed, in which there was some family squabbling that was highly amusing. This was well written and handled with fine taste.

"Nobody's Fool," a double number, was a decided hit and the two closed to a big hand with another song which was encored over and over again.

The act took five bows and could easily have remained on much longer.

D. B.

### ORR AND HAGER

Theatre—*23rd Street*.  
Style—*Novelty skit*.  
Time—*Eighteen minutes*.  
Setting—*Special*.

A young lady, dressed as a Quaker from Philadelphia, entered and began to tell her audience of her troubles in the great metropolis. After finishing her "innocent" stuff she went into a song. As she started to make her exit, she passed the man, one of the "roues" of New York, who tried to start a conversation. The offering, from this point, dragged through the entire eighteen minutes. There was a double dance routine, which passed the average, and a song. For the man's ballad, "Dozing," the street drop was taken up, showing a special drop which, when pulled aside, discovered the mother rocking her baby to sleep, crooning the while.

In the next scene the situations were shown to be reversed, the woman dressed in the scantiest but fashionable style of the year 1920, the man in the costume of the "Quaker" minister of today. After the girl sang "Love's Own Kiss," a melodious ballad, which was put cleverly across, the two, using another drop representing "California," sang for the closing number, "Sunkissed Sal."

D. S. B.

### PETERSON AND CLARK

Theatre—*Harlem Opera House*.  
Style—*Singing and talking*.  
Time—*Ten minutes*.  
Setting—*In "one."*

Neither Peterson or Clark demonstrated very much ability in their very mild offering, which, in the main, consisted of the singing of popular melodies. The act showed little thought and preparation on the part of the performers. The comedian, who was thin, and who brought out this thinness by wearing a tight fitting Tuxedo, delivered his jokes in a loud voice, finishing with a hearty laugh. This comedian was also possessed of a voice that, at times, seemed to be flat, especially when harmonizing with his partner.

The partner referred to was a little better, and had a good voice, but a poor choice of selections. He fed the comedian, but did not join in the laughter. He has a nice appearance, and personality, and had a sense of showmanship that was lacking in the other.

If the boys were to get some worthwhile material, and spend some time and work on it, it should go over in the small time very well—but as it stands, the act is, weak. D. S. B.

### LOIS BENNETT AND CO.

Theatre—*Fordham*.  
Style—*Songs and piano*.  
Time—*Fifteen minutes*.  
Setting—*In "one."*

Miss Bennett was preceded on the stage by the pianist who played the introduction of her first song which was a published number. She was clad in a pink taffeta gown, cut unusually low at the shoulders. The boy at the piano played a solo during the interval, which went over very well. Miss Bennett sang a semi-classical song and two published numbers on her return, all of them being ballads. Her last number was a "Rose" song and she distributed roses to the audience. For an encore both sang a psychological song as a duet.

The soprano voice revealed by Miss Bennett is well fitted to the style of songs she used and was good in its higher ranges. Her personality is fine and she had no trouble getting over. A comedy or a foot song in her repertoire would lend a little more variety and color, and surely would not detract from the act, which is worthy of a spot on most any big time bill. M. H. S.

November 23, 1921

## THE NEW YORK CLIPPER

13



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## LIFT THE WAR TAX

Although the great world war is now but a memory, so far in the past, that international disarmament is now being seriously considered by all the great countries of the world, theatre lovers are constantly reminded of the great conflict by the war tax on theatre tickets.

This tax still remains, and there has been little or no legislative effort to abolish it.

Even in the war times, it was debatable whether the legislation that levied this sort of a tax upon the amusement world was justified. The theatre, surely, did its bit during the war to lighten the burden of sorrow and yet those who were paying great sacrifices both financially and spiritually, were called upon to pay a tax when they entered the theatres to momentarily blot out the dark shadows.

It was the theatre, with its stage and screen that helped greatly in keeping the morale of the public upon the high scale which prevailed throughout the entire conflict.

It is not necessary to recall the great sums of money raised in the theatres, the Liberty Bond sales were stupendous, and thousands of dollars were raised for various kinds of war work.

All this occurred during the time that the country at large was at the top wave of prosperity. Theatres were crowded with people, the war tax meant little. It, as well as other war expenses, were gladly paid, and the amount collected in this manner was enormous.

Now that the war has been relegated to history, must the theatre and its patrons go on bearing the burden?

With the vast amount of unemployment which prevails the country over and the continued high price of living, the public has been forced, unwillingly, to desert the theatre. The reason for this is not that there is a shortage of either good plays or actors. It is the big expense which going to the theatre entails. A big portion of this expense is the war tax, which, judging from the manner in which it has run on, is to last forever.

## LUNCHEON FOR FIDELITY ACTORS

The Actors' Fidelity League will celebrate Thanksgiving Day, with a turkey luncheon, which will be served gratis to the members of the organization.

## Answers to Queries

L. S.—1. The Lincoln Square Theatre, New York, was opened Oct. 30, 1906, with "The Love Route." It was the first theatre built under the revised City Fire Laws, with iron curtain and a water curtain. 2. The Astor Theatre was opened Sept. 21, 1906. 3. The Manhattan Opera House opened Dec. 3, 1906, with "I Puritani."

Old.—The Original "Burlesque" Co. in America was organized by M. B. Leavitt as "Madame Rentz's Lady Minstrels," later known as the Rentz-Santley Show and operated by Abe Leavitt for many years.

There were four Leavitt Brothers, M. B., Abe, Harry and Ben. The Ida Siddons Co. was not organized until 1883, opening March 10, at Tom Theall's Theatre in Williamsburg, Brooklyn, N. Y.

B. L.—Henry B. Harris controlled four companies, playing "The Lion and the Mouse"; Rose Stahl, in "The Chorus Lady"; Robert Edeson in "Strongheart," and a company playing "The Daughters of Men."

A. B. C.—The London Theatre, New York, is one of the oldest houses, originally devoted to old style variety. It was opened on Thanksgiving Day, 1876, by Donaldson and Webster. Harry C. Miner was manager; J. B. Donniker, musical director; Gus West, props; and Lew Morris, "prompter." The opening bill included Fields and Hoey, Master G. Paul Smith, Erba Robeson (now with "Blossom Time"), Eloise Allen, Victorelli Brothers, Hurley and Marr, Lew and Lena Cole, Lester Roberts and her trained dogs, Tommy and Carrie Davenport, Conroy and Daly, Master Dunn, and La Petite Marie.

M. R.—The "Brewsters' Millions" Co. included Richard Prosser, Chas. Aveling, Edward Abeles, Arthur Irving, Josephine Park, Willard Howe, George Riddell, Emily Lytton, Joseph Woodburn, Gaston Bell, Olive Murray and Jack Devereaux.

B. A.—Josephine Cohan presented her specialty in America as well as in London. From there she made a tour of the world.

S. R. O.—Mlle. Dazie presented her dances at the Manhattan Opera House in "Carmen" and "Aida."

W. R.—"The Spoilers" was a dramatization of Beach's novel, by Rex Beach and James McArthur. Ralph Stuart was in the original cast, at the New York Theatre in 1907.

Sir—Fred W. Thompson was associated with Klaw and Erlanger in the management of their circuit of vaudeville houses.

Four—The Orpheus Comedy Four included Figg, Huffer, Hannon and Ford.

Opera—Maurice Grau died at Paris, France, March 14, 1907.

Ore—Ethel Barrymore appeared in "The Silver Box." Bruce McRae was in the cast. The play presented by William Faversham is "The Silver Fox."

E. J.—Ermete Novelli first appeared in New York at the Lyric Theatre in "Papa Libonnard." He also played "King Lear," "Merchant of Venice" and "Othello," and "The Royal Box" during his stay at that house.

S. G. V.—Mme. Alla Nazimova played a comedy role in "Comtesse Coquette" at the Bijou Theatre, New York. Guy Standing and Arthur Forrest were in the supporting cast.

W. W.—Young Buffalo has appeared on the stage. You probably refer to his engagement at Miner's Eighth Avenue Theatre, New York, where he was assisted by Mlle. Morietta in a sharpshooting act.

Fine—Address the Secretary of the Treasury, Washington, D. C., for the information.

West—Edmund Day wrote "The Round Up." It was played at McVicker's Theatre, Chicago. Maclyn Arbuckle played Slim Hoover; Elmer Grandin and Florence Rockwell were in the cast.

R. E. V.—Mabel Barrison, Helen Bertram, Joseph E. Howard and Carrie De Mar were with the "The Land of Nod" Co., the play presented at the New York Theatre by the Will J. Block Amusement Co.

M. R.—Eddie Foy appeared in "The Orchid" at the Herald Square Theatre, New York. Trixie Friganza, Melville Ellis, Amelia Stone, Laura Guerite, Maud Fulton, Alfred Hickman, Geo. C. Boniface, Jr., and Jos. W. Herbert were in the cast.

F. T.—Jas. K. Hackett presented "The Girl in White," a four-act play by Ramsay Morris, at the Lyceum, Rochester; Orrin Johnson, Pauline Frederick and Gilbert Miller were among the cast.

Car—"The Awakening" was a play presented by Olga Nethersole at Power's Theatre, Chicago. Miss Nethersole was cast as Theresa De Megee.

C. E. C.—Julia Sanderson played the role of Natalie in "Zorah," with the Forepaugh Stock, Philadelphia. She has also been featured in "Wang" and was the prima donna with "The Tourists."

Fisk—Clyde Fitch was the author of "The Truth." This play was produced at the Comedy in London, England, by Marie Tempest.

Howard—Andy Hughes died March 21, 1907, at New York City.

R. A.—Frank Moulan was featured in "The Grand Mogul." This musical comedy was composed by Pixley and Luders. Maud Lillian Berri was the prima donna.

Record—"I'm Sorry" was written by Jack Norworth and composed by Al Von Tilzer, who was the manager of the York Music Co. at that time.

R. E. C.—Maude Leone, who is a member of the cast of "Cornered," was the first wife of Willard Mack. Marjorie Rambeau was the second and Pauline Frederick the third.

M. R.—Marie Cahill played Patsy in "A Tin Soldier" 1888-1889. Alice Hodges opened with the company Dec. 24, 1888.

C. R. R.—Otis Skinner was born in Cambridge, Mass., on June 28, 1858. His father was a clergyman.

## TWENTY-FIVE YEARS AGO

Eddie Foy was starring in "Off the Earth," without the Seven Little Foys.

Susan Strong was with the New Imperial Opera Co. at the Academy of Music, New York.

Jessie Millar was cornet soloist with Carl Clair's Band with the Barnum and Bailey Circus.

Maurice Barrymore was with "Roaring Dick & Co." at Palmer's Theatre, New York.

Chas. K. Harris published "There'll Come a Time."

The Walker Sisters, Cissy Grant, Corinne Mitchell, the Norris Family, Elwood Sisters, Perry and Burns and Bryce and Milton were with Al Reeves in his "Big Show."

The Sisters Gehrue were with "McSorley's Twins" Co.

Theodore Hamilton played the title role in "Pudd'nhead Wilson."

Flora Irwin, John T. Kelly, Ollie Evans, C. J. Stine, William Barry, Jr., Joseph Swick and Arthur Earle were with Peter F. Dailey in "A Good Thing."

## TRIMBLE BACK AT DESK

George S. Trimble, the traveling secretary of the Actors' Equity Association, returned to his office at Equity headquarters yesterday, after being forced to remain at home a week on account of a severe attack of bronchitis.

## Rialto Rattles

## MISS QUOTATIONS

Children should be seen and not heard at matinees.

Eternal vigilance is the price of keeping books.

It's hard to teach an old magician new tricks.

It takes two to make a double.

## PROFESSIONAL JEALOUSY

John Steel is reported to have said that Frank's voice is Tinney.

## POSSIBLE HEADLINERS

Cartoonists—they draw well.

Bolshevists—they are "a riot."

Prizefighters—they "stop the show."

Janitors—they "mop up."

## ALL LEADERS

Charlie Chaplin.

Lurette Taylor.

rene Franklin.

pearl White.

risilla Dean.

Eva Tanguay.

Raymond Hitchcock.

## DO YOU REMEMBER WHEN

Banks Winter, father of Winona, sang "White Wings?"

Dan Daly did the golf scene in "The Lady Slavey?"

Lew Sully sang "I Want to Go To-morrow?"

Blanche Ring sang "Bedelia" in "The Jersey Lily?"

Duss, the millionaire bandleader, had the Venetian scene in Madison Square Garden?

J. Aldrich Libby sang "After the Ball?"

## THEIR VALUE

When asked the value of a certain vaudeville act, one day last week, Max Hart replied, "Their scenery is worth at least \$500."

## TOO TRUE—TOO TRUE

Of all sad words of tongue or pen  
The saddest is "We flopped again."

## ELIMINATE THESE

Handkerchiefs in acrobatic acts.

Bedroom Farces.

Inebriate imitation acts.

## THESE THINGS NEVER HAPPEN

Nora Bayes flopping.

Eddie Foy playing Hamlet.

Plenty of seats for the "Music Box" at the box office.

## LIGHT HUMOR

How do you like my match trick?—It's sure fire.

What do you think of the light effects?—They're electrical.

## IT WAS OURS

At a recent entertainment at which Mike Scott, Tony Pastor's favorite importation, appeared, a critic cruelly stated that the coat worn by Mike at this affair must have been the same one the dancer used when he came to this country twenty-five years ago.—Well—it was not.

## TO THE EDITOR

With the copyrighting of "Sawing the Woman" and various other stage tricks, gags and dances we wish herewith to notify other actors to lay off "Road to Buffalo," 'cause that's ours and we can prove it by the tall stage manager at Sheas.

Sincerely,

Open & Close.

## RELEASED

Why is that fellow there in the orchestra like a well-fed chicken?—'Cause he's got his corn-eat.

## THE ACROBAT

Ability by practice backed

Is needed in my style of act;

And yet, no matter how I go,

I have to open or close the show.

LONDON

PARIS

SYDNEY

MELBOURNE

# FOREIGN NEWS

## EXHIBITORS PROTEST AMERICAN FILM SHOWING IN LEGIT HOUSES

Plans of Owners of Big Productions to Present Them in Dramatic Houses Arouses English Exhibitors—"Way Down East" Starts the Criticism

LONDON, Nov. 19.—The plans of the American owners of big film productions, such as "Way Down East," and others of the same proportion, to play their pictures in the legitimate theatres throughout the country instead leasing them to the owners of regular motion picture theatres, is meeting with much adverse criticism in England and has served to further antagonize the British cinema exhibitors against American films.

The owners of "Way Down East," which has been playing at a West End Theatre ordinarily devoted to legitimate attractions as it did in its New York run, have announced that the picture will not be booked to motion picture theatres in the provinces, but will play the legitimate houses. This has been followed by reports that other large productions will be exploited along the same lines.

The British exhibitors are incensed at this action by the American film distributors, and have signified their intentions of boycotting the American pictures as much as possible, booking domestic productions in preference to the foreign films. The exhibitors declare that it is unfair to lease them only the ordinary films and keep the bigger pictures with their greater appeal for the legitimate houses. They assert that their programmes on the dates that super-productions such as "Way Down East" play in their respective towns cannot compete with that attraction.

The agitation against American pictures was originally commenced by the British producers, who used as propaganda the proposed American duty on foreign films. The inability to book the big American pictures as well as the ordinary ones has

served to add fuel to the agitation against the American pictures.

"Way Down East" has been playing to tremendous business in London, and the exhibitors throughout the country have been looking forward to the release of the picture for general booking. The plan to put the picture in legitimate houses only, has astounded them and their natural reaction to it has been to make them bitter against the American motion picture firms.

One British producer stated last week, that the plan to offer a bill to Parliament for the raising of a protective tariff on American and all other foreign films would undoubtedly be expedited through the antagonism evoked among the cinema hall owners and managers by the action of the owners of the big American films.

One London trade-paper, *The Stage*, said in a recent issue that the British exhibitors could not compete with their usual programmes against an attraction like "Way Down East." The exhibitors were advised by the editorial to refuse to accept the poor pictures offered them on a contract basis and to accept only pictures of proven quality.

"The only way out," said *The Stage*, "is for the renters and exhibitors to at once set about weeding out the present lot of useless duds, preserving the few—very few—that are really good, and insisting in future on first-class original work by the best British authors, actors, and producers being put on the market. No more 'blind booking,' no more advance contracts made on specious promises that turn out to have a catch in them. Why not fight American quality and American spectacle with British worth and home-made originality?"

### BIG PROFITS FOR VARIETY CO.

LONDON, Nov. 14.—For the year ending March 31 last, The London Theatres of Varieties Company did a much better business than was generally assumed, the profits amounting to £221,490, to which is added £233,335 brought in.

Dividends include 10 per cent on ordinary shares as compared to 7½ per cent for the year previous. In 1919 a bonus equivalent to 33 1/3 per cent shares was distributed out of the surplus profits amongst the ordinary shareholders.

The company's agreement with Sir Oswald Stoll has expired, and the directors regret that circumstances make it necessary for him to sever his connection as a member of the board. A special vote of thanks is being voted to him at the next meeting.

Sir Frederick Elay, Bart., has been appointed chairman, Mr. H. J. Thomas having retired after 10 years' service.

### GIVES PLAYS IN BARN

LONDON, Nov. 21.—Brighton is the latest of the towns to join in the movement of the "little" theatre idea, which is producing all sorts of "highbrow" stuff.

F. R. Grewcock, an old Bensonian actor, is the head of this organization, and the theatre is an old barn in a back street, rechristened "The Shakespearian Repertory Theatre," with seating accommodations for two hundred. The company thus far numbers twenty-three.

### "BLOOD AND SAND" OPENING

LONDON, Nov. 21.—Mathewson's latest production, "Blood and Sand," a Spanish drama, will succeed "Christopher Sly" at the New Theatre about the second week in December.

### PROTESTS WAR FILM

LONDON, Nov. 21.—Earl Kitchener's sister, in a private showing of a film depicting the life of her soldier brother, strongly and dramatically denounced the picture and made a stirring protest against its further exhibition.

Her principal objection is based on a "British officer being shown as succumbing to a spy." Her statement that "Politicians may betray their country, but not British officers," was a signal for further protests from the audience which included several members of Parliament.

As to the film itself, apart from the Kitchener interest, it is dull and fails to entertain. The makers of the picture say that the French Government have asked for a copy of the film for inclusion in the war museum.

### AMERICAN ACT SCORES

LONDON, Nov. 21.—Cole and Robbins, a new act of dusky comedians, are making a hit at Shepards Bush Empire this week. In the act a piano is used, played by the "straight" man, while the other partner furnishes the comedy, light at the beginning with a burlesque woman impersonation finish.

The material of this act is very good as too is the eccentric dance done by the team.

### "THE BORDERER" OPENS

LONDON, Nov. 21.—"The Borderer," a play in four acts, by Madge and Leslie Gordon, is to be produced this Wednesday at the Prince's Theatre, Bristol. Fred Terry and Julia Nielson, Frank Royde and Carter Edwards are the principals in the piece.

### FORTUNE FOR FILM REFUSED

OBERRAMMERGAU, Bavaria, Nov. 21.—The Passion Play Committee have refused several offers of American motion picture concerns for the privilege of filming the production in 1922, when the play next will be performed, and promise to remain firm in their refusal with the statement that they "refuse to play Judas to our tradition, despite our poverty."

It is said that they have refused 70,000,000 marks which represents a huge fortune to the villagers. Their production of the play every ten years is the fulfillment of a vow made in the seventeenth century to express the gratitude of the village for having been spared from a plague. The play, last produced in 1910, was not given in 1920, the regular date, because of the mortality among the players caused by the war.

### COMEDIE RETURNS PLAYS

PARIS, Nov. 21.—Comedie Francaise will return to their authors some thirty plays that they have accepted and have been holding because of their inability to produce them in the near future.

To give an idea of the length of time some authors have been waiting for the honor of production at this theatre, according to Mr. Emil Fabre, when he became Administer General of the Comedie Francaise in 1905, he found forty-one accepted plays in the committees' pigeonholes. In the last six years eleven of these have been worked off. At that rate it would be ten years longer before all of the remaining scripts would see the rise of a curtain, hence the return.

### NEW FLEMING PLAY OPENS

LONDON, Nov. 21.—A new play entitled "The Eleventh Commandment," by Brandon Fleming, was produced at the Playhouse, Cardiff, last Monday. Viola Tree and Dawson Milward head the cast, which includes Grace Lane, Dorothy Pidcock, Frank Esmond, H. G. Stoker, Martin Sands, and Edmund Breon.

The play was produced by E. Holman Clark, who took the company on a short "try-out" tour preparatory to the Cardiff opening.

### BATTISTINI SINGS AGAIN

BERLIN, Nov. 21.—Matti Battistini, the 65 year old Italian Barytone, in his three guest performances at the State Opera, has proven himself the sensation of the Berlin opera season.

The highest prices in the history of Berlin opera were charged to hear the barytone and despite the cost of 450 marks for orchestra seats (four times the usual price) the house was sold out at each of the performances.

### PLANS FOR UNEMPLOYED ACTORS

LONDON, Nov. 21.—Many suggestions are offered in reference to the National Theatre deadlock in the spending of the association's funds to remedy conditions in connection with the theatrical unemployment situation. Principal among the schemes offered the General Committee is the establishment of a little Elizabethan theatre like the one at Norwich.

### "HEARTBREAK HOUSE" CLOSING

LONDON, Nov. 18.—"Heartbreak House," by George Bernard Shaw, will end its short run of a few weeks at the Court Theatre. J. B. Fagan, its manager, thinks very highly of the play, but the majority of critics differ with him. Fagan's excuse for the failure of the play is that there are not enough "intelligent" to support "the most brilliant play in London."

### "THING THAT MATTERS" OPENING

LONDON, Nov. 7.—Percy Burton and Robert Courtneidge will produce a new play by Britten Austin entitled "The Things That Matters," next month at a West End Theatre.

### PROTEST AGAINST "CAIRO"

LONDON, Nov. 21.—At a full meeting of the London Council for the Promotion of Public Morality, when fifty-one organizations were represented, the following motion was unanimously adopted against the production of "Cairo," over which there has been much recent discussion throughout the courts as to the titling of the said piece.

"The London Council for the Promotion of the Public Morality, having received a report from its Stage Play Committee on a scene in the play by "Cairo," it is hereby resolved:

"(1) That in the opinion of this council the representation in England of the manners and morals alien to this country as is here the case is calculated to be subversive of public morality.

"(2) That the numbers and gestures of apparently semi-nude persons in this scene is, in its opinion, an offence against good manners, and should not be permitted.

"(3) That the Council therefore publicly protests against such a performance and asks the producer to withdraw or modify the same.

"(4) That the Council thankfully record its appreciation of the dramatic critics in fearlessly exposing this undesirable feature in an otherwise beautiful production."

"Cairo" is the Comstock and Gest production which in America was called "Mecca."

### "DREAM OF SPRING" SCORES

LONDON, Nov. 21.—"The Dream of a Spring Morning," which opened here last week, has an atmosphere of poetry and passion characterized by fine rhetoric and acting. In the cast are Paul Smythe, Phyllis Shand, Margaret Chatwin, Grosvenor North, Gwen Ffrangcon-Davies, Dorothy Taylor, and Oliver Johnston.

The play is one of the earlier works of D'Annunzio's, in which the passion is intense, and the sensation strained. A tragic story, written around Isabella, a young, well-born Tuscan maiden, who has gone mad because her lover has been stabbed in her arms. The murder has been committed before the action of the piece starts, and it is not quite clear who is to blame, although the suggestion is made that the brother of the boy is the murderer.

There seems to be little plot to the piece, but, because of its beautiful language, is irresistibly moving.

The honors of the piece go, without any hesitancy, to Miss Ffrangcon-Davies, for she rises to the occasion, in her mad scene, seemingly without effort.

The other parts, relatively, are well acted, and credit is due, but Miss Davies has the real part, and shows promise of great ability.

### VARIETY OUT OF SHEFFIELD

LONDON, Nov. 21.—Variety shows have given way to the drama at the vaudeville houses in Sheffield. "The Blue Lagoon" is at the Empire, "Hunky Dora" at the Hippodrome, "A Little Dutch Girl" at the Lyceum and "The Queen's Rival" at the Royal.

The discontinuance of variety shows for the drama has not been the policy of these houses except during the pantomime period.

### "HOTEL MOUSE" FAILS

LONDON, Nov. 21.—"The Hotel Mouse," at the Queen's, has been a failure and is to be replaced by a Perry Syndicate play, "The Phantasy," which will open the latter part of this week. The cast consists of Misses Nellie Taylor, Dorothy Maynard and Mary Brough; Messrs. Eric Blore, Claud Hulbert, Ivor Walters, Arthur Finn, Ivor Vinter, Rebla and the Palace Girls.

### CONCERT FOR GUILD

LONDON, Nov. 21.—A concert in the aid of the Theatrical Ladies' Guild will be given at the Palladium on Sunday afternoon.

November 23, 1921

## THE NEW YORK CLIPPER

15

Fritzi Scheff is headlining the Keith bill at Washington this week.

John P. Medbury is writing a new black-face "single" for Harry Sykes.

Bob Sterling has left New York to join the Healy orchestra at Boston.

Belle Baker is headlining the bill at the State Lake, Chicago, this week.

Williams and Wolfus played at the Orpheum, New Orleans, last week.

Byron Beasley has been engaged to play in a new play for A. H. Woods.

Ethel Cambie has been engaged as the ingenue for the act "Ruby Ray."

Jean and Myrtle Moore open in Albany, December 5, for a tour of the Sun time.

Flo Ring is to open for the Keith time shortly, under the direction of Pat Casey.

Mildred Seals, as understudy, has replaced Katherine Hayden in "The Storm."

Gilbert Miller is to sail within three weeks for Europe for a two months' visit.

James Cahill opened his single act Monday, "Somewhere in Jamaica," for a try-out.

Betty Gardner has been placed with "Marriage vs. Divorce," a new vaudeville act.

Rosita Mantilla is playing with Phil Morris' five people act, placed by the Bestry office.

Arthur Fields, the phonograph singer, is going into vaudeville in a new single singing turn.

James Watts, formerly of the "Greenwich Village Follies," is to go into vaudeville shortly.

Mary Hay was removed to a local New York hospital this week to undergo a serious operation.

E. A. Schiller, Southern manager of Loew Enterprises, left New York, Friday, for the Coast.

Joe Capola and Katherine Dawson will be seen with the Ned Norton Revue on the Fox circuit.

Harry Truax and company, a five-people act, opened Monday in Albany, for a tour of the Sun time.

Waiman and Barry, after a year's absence from New York, will open this week on the Keith Circuit.

M. F. Golden and Frank M. Ware, vaudeville promoters, have given up their offices in the Romax Building.

Ethel Levy, who arrived in this country last week, will open shortly for a tour over the Keith circuit.

"Bunk" Fitzgerald expects to open a single act, which will be seen around New York in the near future.

Harold Healy has joined the Ethel Rosemond Co. vaudeville act, booked through Murray Phillips.

Elaine Dale has become one of the members of Singers Lady Quartette, to open shortly on the Pan time.

Marie Montrose has been placed with the "Romantic Teacher" act through Miss Leona, of the Bestry office.

Betty Fromaine has accepted an engagement with the Bob Merrick act, now appearing on the Delmar time.

Katherine Hayden has resigned from the cast of the "Storm," which was playing Shreveport, La., last week.

## ABOUT YOU! AND YOU!! AND YOU!!!

Eleanor Boardman has joined the Eddie Buzzell act on its tour of the Orpheum. Placed by the Phillips agency.

Bert Merling and Eda Von Buelow have been placed with the D. Burton and company act. Murray Phillips, agent.

Martin and Martin are being seen in the East for the first time in three years. They are routed over the Fox time.

Roy Sedley, of the Marion Saki dancing act, has joined Billie Shaw in her new act, playing at the Broadway this week.

Danny Davenport, of the Davenport Curran office, left Friday for Cincinnati, Ohio, on account of illness in his family.

Marion Davis, motion picture star, is on her way to recovery, after having been stricken with a severe case of pneumonia.

Robert Edgar Long, who has been in California for the last two weeks, is expected in New York the latter part of this week.

Marie Goff has been engaged for a part in the new Cosmo Hamilton play, "Danger," which comes into New York in a few weeks.

Margaret Dale and Grant Stewart have been engaged for "The Married Woman," a new play which Norman Trevor is producing.

Howard and Lewis are playing about Boston on the Keith time, and are expected to open in New York in the near future.

Chadwick and Taylor, the colored act, has injected some new material and will be seen along the White Way very shortly.

Elmer Thompson and J. C. Macue have been engaged for a new act to appear in the Keith time, entitled "Her Color Scheme."

June Mills, the vaudeville singer, is now in London playing the halls, where she is scoring a success with a number of American songs.

Bob Jackson has accepted an engagement as juvenile for the vaudeville act, "The Overseas Revue," routed over the Loew time.

Florence House, the dancer, has been engaged for Johnny Singer's "Dancing Girls," now on the Keith time, through the Walker agency.

Harrison Roberts has been engaged for the comedy lead in Charles Maddock's vaudeville act, "Not Yet, Marie," through Murray Phillips.

Alice Turner has been engaged through the Lillian Bradley agency for the Manhattan Ladies' Trio, opening shortly on Shubert vaudeville.

Harry Bestry has installed a moving picture department in his offices in charge of Lillian Ward. The department is to cast only for parts.

Violet Kelly, soubrette, has joined the cast of the "Sweet Sweetie" company, making a hit at her initial appearance at the Olympic Theatre.

Flo Nelson and Pat Murray, late of "Hanky-Panky," are rehearsing their new act, entitled "Sweethearts in Season," and will open in New York.

Phil Dwyer and Leon Rudd are playing in the sketch entitled "Every Dog Has His Day." They were placed by Miss Leona of the Bestry office.

Tommy Gordon has joined Waite Hoyt, the juvenile pitcher, for a vaudeville tour. The two are to open in Baltimore, Nov. 28, for the Keith interests.

Celia Davis, sister of Benny Davis, has been booked for the next four weeks to appear in the Harry Walker Revue at Kerman's Hotel, Baltimore.

Laura Ormsby, formerly of Edwards, Ormsby and Dougherty, is now doing a singing turn in vaudeville. She is being assisted in the act by a pianist.

John Steel is to leave vaudeville for the concert stage, under the management of Arthur Smith, of Washington, D. C. The tour will commence next month.

Leo LaBlanc, producer, has recovered from his recent attack of pneumonia and is back at his desk at the Loew, Inc., offices after an absence of three weeks.

Lillian Tashman, last season with "The Gold Diggers," has joined the cast of "Lillies of the Field," and opened with the show at the Klaw on Monday night.

Maxie and Georgie replaced Aileen Bronson and Co. at the Forty-fourth Street Theatre last week, due to the illness of the assisting player with Miss Bronson.

Roger Pryor, son of Arthur Pryor, the bandmaster, made his debut as Clinton De Witt in "Adam and Eve" last week at Asbury Park with a repertoire company.

Carle Hunt, the producer, is to present a French comedy entitled "Bibby of the Boulevard" in the near future. The cast is being collected by Chamberlain Brown.

At Al Jolson's theatre, on Fifty-ninth street, the following appeared at the Sunday night concert: Al Jolson, Charlie Howard, Gaudsmith Brothers and others.

Paul Dauer, assistant treasurer of the Globe Theatre, is now assistant treasurer of the Klaw. For the last four years he has been with Universal at the coast as a title-writer.

Vie Quinn, formerly with Frisco, will open shortly in vaudeville in a new novelty dancing act. A jazz band will also be in the act, playing under the direction of Jos. Franklyn.

Gladys Stone, who recently married Richard Keane, has left the Contract Department of the B. F. Keith enterprises. Miss MacDonald will succeed Mrs. Keane in the department.

H. M. Kendrick has been appointed house manager of the Fox's Audubon Theatre, succeeding Ben Jackson, who is now connected with the film department in the home office.

Billy Evans and La France, formerly of burlesque have just finished playing the Inter-State time and are now playing twelve weeks in the middle west on the Orpheum Jr. Circuit.

Eva Tanguay has returned to New York, having completed a long tour over the Pantages time. She is negotiating with the Shuberts and is expected to open in New York in December.

Jimmie Elliott is now playing through the west with the Bert Humphreys' Dancing Buddies Co., which has just closed a six weeks' stock engagement at the Model Theatre, Sioux City, Iowa.

Mrs. Freddie Derrick, wife of the rider Freddie Derrick, with the Hanneford Family, traveled all the way from England to be present at the opening of her husband's act at the Winter Garden last week.

Ernest Evans, who has for several weeks been critically ill in the Boston Hospital, has left that institution, and is now resting at the Hotel Breslin, preparatory to resuming his vaudeville tour.

Eddie Dowling, appearing this week at the Shubert-Belasco theatre in Washington, is playing a part in the "Sally, Irene and Mary" sketch in the first part of the bill and doing a single in the second.

Frank Morrell, who recently was discharged from a Chicago hospital, where for several weeks he had been under treatment, is back in vaudeville, and is now on the Pacific Coast playing the Levey Circuit.

Angie Repetto, wife of Bobby Vernon, Christie Comedy comedian, gave birth to a baby girl Nov. 14. Both are doing nicely and are being aided in the process of convalescence by the California sunshine.

Viola Fraas, the youthful ingenue just over the age limit, has joined the cast of Ray Comstock's new musical show, "Suzette," which will open shortly in New York. Miss Fraas sings and plays the violin.

Alice Regan's (né Joyce) daughter, who was born several weeks ago, was christened Sunday. Frank Joyce, brother of the actress, officiated in the capacity of godfather. The girl was christened Margaret.

Jack Coleman, formerly of the Avon Comedy Four, is staging the vaudeville performance and dance to be given by the Employees' Association of the New York Evening Sun, at Saengerbund Hall, Brooklyn, Dec. 4.

At the Century Theatre Sunday night concert the following appeared: Nat Nazzaro, Jr., and Band, Bernard and Townes, Sissle and Blake, Gallerini Sisters, Brenck's Bronze Horse, and Gracie and Eddie Parker.

Babe Ruth and Wellington Cross, Sophie Tucker, Joe Laurie, Jr., William and Joe Mandell, Billy Glason, Boyle and Bennett, Palace Trio, and the Three Belmonts were at the New Amsterdam theatre Sunday night and afternoon shows.

Evelyn Brent is the feature of the Primex Picture Company's latest film, entitled "The Door That Has No Key." The story was written by Cosmo Hamilton and directed by Frank Crane, and is scheduled for immediate release.

Delyle Alda, formerly prima donna in the "Ziegfeld Follies," is rehearsing a new singing and dancing act, in which she will open this week in vaudeville. She will be assisted by a pianist and will work under the direction of Rosalie Stewart.

Clayton and Fletcher, Chas. Rogers & Co., Albert Rickard, Skelly and Hart Revue, Lillian McNeill and Bert Shadow, "Money is Money," Frank Mullane, and The Four Fantinos appeared at the Columbia Theatre concert last Sunday.

Beatrice Prentice, who has been playing the leading role in the second company of "East Is West," now in the Middle West, is leaving the cast. A general reduction in salaries of the players is responsible for Miss Prentice's leaving.

Glenn Hunter, the young actor appearing with Billie Burke in "The Intimate Strangers" at the Henry Miller Theatre, is to be featured in a series of six motion pictures depicting the typical American boy. "Apron Strings" is the title of the first production.

The Serveney Sisters, in a singing and dancing act; Bromley Sisters, and Addie, singing and comedy act; Seminole Trio, three men in an Indian comedy skit; Fletcher and Monde, and Lovejoy and Jackson, blackface comedians, have been booked over independent circuits by Bert Jonas.

EDDIE CANTOR'S  
HIT IN "THE MIDNIGHT ROUNDERS"  
NOW AT THE GREAT NORTHERN THEATRE, CHICAGO

# GEORGIA ROSE

Lyric by ALEX SULLIVAN and JIMMY FLYNN  
Music by HARRY ROSENTHAL

A REAL MELODY BALLAD  
WITH A PUNCH

A RAG NOVELTY SONG WITH A PUNCH LYRIC  
JUST RELEASED

# TEN LITTLE FINGERS

AND TEN LITTLE TOES  
DOWN IN TENNESSEE

Words by HARRY PEASE and JOHNNY WHITE  
Music by IRA SCHUSTER and ED. G. NELSON

BIGGEST AND QUICKEST HIT OF THE  
YEAR

"You can't go wrong  
with any 'Feist' song"

BIGGER

# WHEN FRANCIS

THE CUTEST, NOVELTY REAL  
When Francis

Words by BEN RYAN  
"Say, Bo, dis is

Tempo di Valse

Kat-ie O' Con-nor from Tenth Av-  
Kat-ie says "some-times I'm lone-some  
— And af-ter they fin-ished a Loung-  
— And sometimes my corns pop or I  
— But Kate said "If I'm gon-na dance  
— And if I should fall on my ear,  
CHORUS  
"When Fran-cis dan-ces with me, He

He takes me to danc-es, 'Cause  
When we start in waltz-ing with  
mo-tor-man's glove,  
don't seem to hurt, Oh, the Bow-  
— more, — He wears a Tux-e-  
His hair shines like di-  
head-wait-er up at the Ritz, And  
Beach" and a brown-der-by hat, Now  
slits, When Fran-cis dan-ces with me,"  
that,

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GERMAN EVER

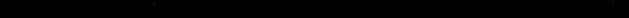
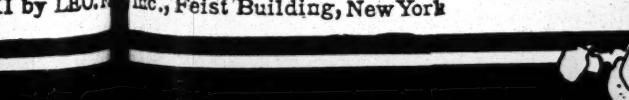
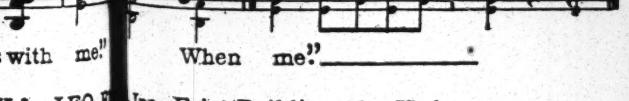
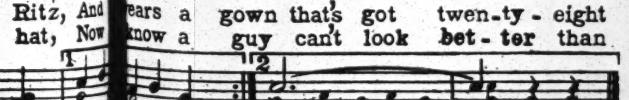
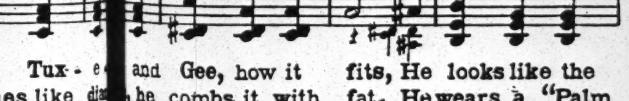
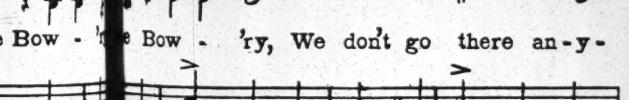
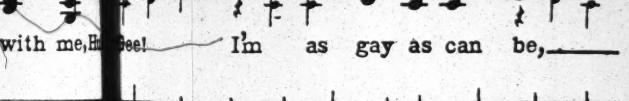
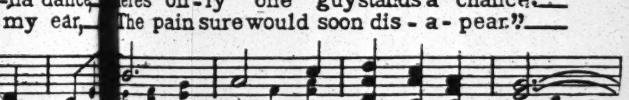
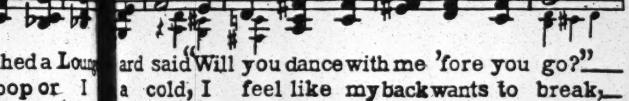
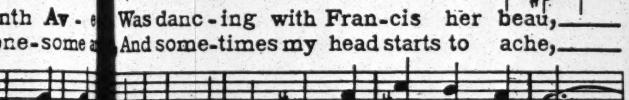
## INCIDENCES WITH ME

Y REAL GAY-GETTING SONG EVER WRITTEN

Francidences With Me

So, dis is al goods fer a laugh" Music by VIOLINSKY

Yours, Kate O'Connor.



TRAVELING EAST-FAST

## WABASH BLUES

By DAVE RINGLE and FRED MERNKEN

QUICKEST HIT ON RECORD!

REAL BALLAD SENTIMENT  
WITH A FOX TROT RHYTHM

## SWEETHEART

Words by BENNY DAVIS

Music by ARNOLD JOHNSON

POSITIVE HIT WHEREVER  
PLAYED OR SUNG

SAN FRANCISCO  
Pantages Theatre Building  
BOSTON  
18 Tremont Street  
DETROIT  
124 West Larned St.  
TORONTO  
193 Yonge Street

LEO FEIST, Inc.  
711 Seventh Avenue, New York

CHICAGO  
Grand Opera House Building  
MINNEAPOLIS  
2 Lyric Theatre Building  
PHILADELPHIA  
128 Market Street  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
417 West Fifth Ave.

# MELODY LANE

## NEW CANADIAN RECORD EXPLODES BOMB IN PHONOGRAPH CIRCLES

Said to Be Duplicated From U. S. Masters, Is Offered For Sale at Low Price—Indicates Beginning of Big Sale War in Dominion

A bomb was exploded in phonograph circles last week, when news that a new Canadian record had made its appearance, was circulated. The new record, several samples of which have been shown around New York, is a good piece of work, and is put out by the Apex Record Company of Canada.

The appearance of a new record on the market would excite little attention, but the new Canadian record is exceptional, in that it reproduces the singing of some great artist, and the record does not even bear his name.

So closely does the vocal style and singing tone resemble John McCormack, that good record judges immediately pronounced the records a "dupe" or in other words a record that had been made from one of the Victor reproductions of the famous tenor.

Strength was added to the report by the fact that not only did the singing of the unknown tenor closely resemble that of McCormack, but the numbers reproduced were also the best known and largest selections of the famous tenor.

The appearance of the new record indicates that a battle for big sales in Canada is now on, with the new record a strong contender. The record is being offered for sale in the Canadian market for 65 cents, while the Master Voice record, put out in the Dominion by the Berliner Gramophone Co., operating under a license with the Victor company, has been charging 85 cents and \$1.00. This price, it is believed, is to be cut and the Apex may go still lower. Herbert Berliner, formerly with the Berliner company, is now said to be connected with the new Apex company.

Just what standing in court the Canadian company will have if it is duplicating the Master Voice records, is a matter of

opinion. The present Canadian copyright law contains no clause regarding the copyright protection of records and many familiar with the law claim that it can not be prevented.

The new Canadian act provides for phonographic copyright protection, but this act although it has passed both houses, is not yet a law, and it has been delayed so long that its supporters are fast giving up hope for its enactment.

A New York attorney, well up in copyright law, made the statement sometime ago, that the record condition in the United States was such that a record could be reproduced in this country as well as Canada without any legal liability.

On Friday of last week, a meeting of the Board of Governors of the Music Publishers' Protective Association was held, at which a representative of the Victor company was present.

The Canadian matter was carefully gone into, and a proposition made that the music men forego the collection of Canadian record royalties upon such numbers, the masters of which were made in the United States.

The music men accepted, and the record selling fight, insofar as Canada is concerned is on. Just what the Berliner company and the Apex will do in the matter of price cutting is unknown, but the action of the Victor in getting the royalty suspension from the music men indicates that a big battle is on.

Just what the Berliner company and the Victor company will do in a legal way remains to be seen, but in the meantime, the publishers see a ray of hope for the final adoption of the Canadian copyright bill which it was feared had been hopelessly shelved.

### AL VON TILZER PUBLISHING

Albert Von Tilzer, and Neville Fleeson, late of the Broadway Music Corporation, have entered the music publishing business and have established offices at 48th Street and Broadway in the recently renovated Hilton building.

They have two songs out now, with more to follow shortly. "Alabama Mammy," and "Big Chief Bull" an Indian novelty song are their present numbers.

### LOUIS COHN TO PUBLISH

Louis Cohn, who was production manager for Jack Mills, Inc., severed his connection with that firm last Saturday. Mr.

Cohn will take over the management of a new music publishing concern which will be known as the Ben Schwartz Music Company, with offices in the Hilton Building, Broadway and Forty-eighth street. The firm expects to open their offices about December 1.

### WOOLWORTHS MAY RETURN

A persistent rumor to the effect that the F. W. Woolworth syndicate is contemplating the installation of popular music in its stores is again going the rounds of the music business.

The Woolworth office would not admit that any such plan was under consideration.

### FEIST RELEASES "UNKNOWN"

"Unknown," a new song by Howard Johnson and Irving Bibo, has been released by the Feist house. The number is based upon the unknown war hero, brought from France and interred in Arlington.

### FEIST BUYS "STEALING"

Leo Feist, Inc., has purchased the new song "Stealing," a recent publication of the Orpheum Music Co., a Boston music publishing company of which Billy Lang is president.

The number is by Dan Sullivan, and has started out like a hit of decided proportions.

### NEW MUSIC CO. STARTS

The Musical Directors' Publishing Company, a recent addition to the ranks of New York music publishing houses, has opened offices at No. 1531 Broadway.

### MUSIC IN BIG SYNDICATE

The Piggly-Wiggly Stores, a syndicate composed of over two thousand retail establishments handling general merchandise, operating along new and original lines, are putting in a line of music.

The Stores are operated something along the lines of an automat restaurant, in that the expense of clerk hire is practically eliminated.

All the merchandise is wrapped up in convenient parcels, plainly marked, and the customer selecting what he wishes pays on leaving the store. A convenient and simple checking method handles the business easily.

Music which is to be put in the stores at once, will be retailed at from nineteen to twenty-three cents per copy.

The Memphis, Tenn., store will be the first to instal the music line.

The store corporation is a strong financial one, and its operations in the music line will be watched with much interest.

### MITTENTHAL TO PUBLISH

Joe Mittenthal and Mort. E. Beck, both formerly with the Broadway Music Corporation, have gone into the music publishing business, with offices in the Hilton building, at 48th Street and Broadway. The name of the new firm is Joe Mittenthal, Inc., and their catalogue at present comprises two songs entitled, "Tell Her At Twilight," a fox-trot novelty by Will Donaldson and Bernie Grossman. The other song is "All Aboard for the Rocking Chair Express," a semi-lullaby by Billy Frisch and Bernie Grossman.

The firm is also distributors for all Leo Edwards music publications.

### ENGLISH FIRMS CONSOLIDATE

The English music publishing houses of the Star Music Co. and B. Feldman & Co. have consolidated. For several years there has been a working agreement between the two houses, but with the opening of the new Feldman offices in Shaftesbury avenue the entire staff of the Star will move over.

Bennett Scott, the composer, is managing director of the Star Company.

### RICHMOND TO JOB MUSIC

Maurice Richmond, for years manager of the Enterprise Music Supply Co., a music jobbing house, is going back into the business and will open a new office on West 42nd Street.

Richmond has leased an entire building near Broadway and as soon as alterations are completed will open.

### BOB HARRIS, INC., OPENS

Bob Harris, Inc., the latest to join the ranks of New York music publishers, has opened offices at No. 1591 Broadway. Harris, formerly manager of the recording department of the Columbia Graphophone Co., will publish a catalog of popular numbers.

### JOE GOODWIN RETURNS

Joe Goodwin, well-known music man and songwriter, is back in the music business, and has returned to the Shapiro, Bernstein Co., resuming his former managerial position.

### DAN WINKLER WITH RICHMOND

Dan Winkler, well known in music publishing circles, and recently with Fred Fisher, has been engaged as manager of Maurice Richmond Co.

### DeCOSTA WITH WATERSON

Harry DeCosta has left Harry Fox's vaudeville act as pianist and has been signed by Waterson, Berlin and Snyder as a staff writer and pianist.

### MEL MORRIS WITH FISHER

Mel. Morris, who severed his connections with the Jerome H. Remick & Co. professional department several weeks ago, is now with Fred Fisher.

### THE LEADSHEET

Arranged by M. H. S.

"The Sheik of Araby," Waterson, Berlin and Snyder's new song, was featured at the showing of the film "The Sheik," at both the Rialto and Rivoli Theatre, hundreds of the audience inquiring from the ushers on their way out, what the name of that certain song was played at such a time, etc. The tune is one that makes an impression right off the bat. But can you imagine two orchestra leaders at one of the large dance palaces getting into a scrap because each wanted to play the song? Well, it happened.

Last week's Clown Night at the N. V. A. gave the old-time songs a chance to show their qualities, and the old-timers sure were there. Charles K. Harris obliged with a number or two with Jimmy McHugh at the piano. The dedication of some of the numbers certainly handed out a laugh. "I Wonder Who's Kissing Her Now," dedicated to a shimmying lady now on the Pan time; "I Don't Want to Play in Your Yard," to Lee and Jake Shubert; "The Sidewalks of New York" ("Where We Spent the Season"); and "Wait Till the Sun Shines, Nellie," was appropriately dedicated to Nellie Revell.

Eugene West is feeling thrillingly funny since he wrote "Thrills," which is being published by the Triangle company. Joe Davis always has plenty of throw-aways and other literature to advertise his ware. "Thrills" was spread over some nice, neat blotters, and "Broadway Rose's" friend thought that Phil Kornheiser, Fred Fisher, Joe Keith, et al., might appreciate a good blotter and saw to it that they had them on their desks.

Henry Cohen, of The Ell and Ell Publishing Company of Los Angeles, writer of "Why Dear," "Capers" and other songs, has a new number entitled "Let's Dance," which is showing up well though not being exploited very much. Just now Henry is out of the running; his version of how it happened runs like this: "While going home last Sunday night, woman screamed and while running to find out what was the matter I stumbled and fell over a coping, breaking a bone in my shoulder. Have to have my arm in a splint now for several weeks. \* \* \*"

As they say—"This is my story, and I'm gonner stick to it."

"The roof of my mouth is sunburned from gaping at the skyscrapers," says Charlie Martin, who is back in New York with Irving Berlin, Inc. "Before the end of the week I confidently expect to get run over. Two years is an awful long time to be away from here; and I'm just in time for the six-day bike races; but I hear expense accounts are not so bad these days, so who cares if I do have to sing louder than the band plays."

L. Wolfe Gilbert received the glad unsolicited news via telegram from Harry A. Yerkes to the effect that "Stop, Rest Awhile," was the biggest feature at the Talking Machine Men's dance at the Pennsylvania Hotel last week. They're the fellows that ought to know a good song when they hear it.

An unusual song is a fox-trot novelty that Sid Caine has in preparation which he hopes will give his new firm a good start. "One Sweet Day" is the title, and the rhythm is new and of the trick order. It's a sort of staccato movement, syncopated, and orchestra leaders who have tried the number out have rendered a very favorable verdict.

Belwin, Inc., having sent "I Want My Mammy," over for a hit in an incredibly short time are now devoting their time to Lou Breau's "When Sweethearts Waltz." This firm has a formula and system of exploitation all over the U. S.

# BURLESQUE

## MINER LOSES INJUNCTION APPLICATION

### TRIES TO STOP LYRIC SHOWS

NEWARK, N. J., Nov. 21.—Henry C. Miner, owner of Miner's Empire Theatre, the Columbia Wheel house in Newark, was denied the injunction against the American Burlesque Association and Dr. R. G. Tunison, owner of the Lyric Theatre, which opened on Sunday with American Wheel burlesque, which he sought to prevent them from showing burlesque, by Vice-Chancellor Backes, in the County Court House, here, on Saturday.

The Lyric opened on Sunday with "Jimmy Cooper's Review" and played to receipts of \$1,000 on two performances.

Miner alleged, that the booking of the burlesque show at the Lyric was in violation of an agreement with the American Burlesque Association made in April, 1919, whereby it was to supply burlesque for Miner's theatre for five seasons. In April, 1921, the American Burlesque Association sought to be released, Miner claimed, and he agreed to the cancellation of the contract providing the American Wheel would not book any Newark house for three years.

During the season of 1920-1921 American Wheel shows were played at the Gayety Theatre, the old Waldmann's Theatre, which is now being run as a motion picture house under the name of the Halsey.

Burlesque at the Gayety did not pay and the house was taken off the wheel at the end of the season.

### JOHNSON FOR PICTURES

Ike Weber closed a contract last Saturday for Jack Johnson to appear in pictures. Johnson will start next Sunday in a five-reel picture for the Blackburn-Velde Picture Corporation at a salary and percentage. He will do one picture.

Johnson has been appearing as added attraction with American Circuit shows this season, closing at the Avenue, Detroit, several weeks ago.

It is said that he will return to burlesque as soon as his contract with the picture concern is completed.

### BACK TO OLD TITLE

Joe Hurtig, has decided that the "Bowery Burlesquers" title, has some value after all, and he has dropped the title of "Odds and Ends" and gone back to the original title. Starting this week, the show will be called the "Bowery Burlesquers". It's the oldest title in burlesque and was always a money getter.

### BOOKED FOR STOCK

Lou Redelsheimer, placed the following principals at the Trocadero, Philadelphia, opening this week:

Jack Ormsby, Walter Parker, Joe Carr, Maybelle, Babe Allman, and Sue Madison. They go to Baltimore, to the Folly next week, then the Gayety, Philadelphia, and Wilkes-Barre, follow.

### GRANT CHILD IS ILL

Sarah Jane Grant, young daughter of Mr. and Mrs. John O. Grant, is confined in the Baby's Hospital, New York, with an attack of bronchitis. Doctors Curry and Holt are in attendance.

### EDWARDS WITH "KNICK KNACKS"

Charlie Edwards is now doing the advance work for Harry Hastings' "Knick Knacks." He started in Detroit last week.

### STOCK FOR ACADEMY

The Academy, Pittsburgh, will close as an American Circuit house on Saturday night, with Jack Reid's "Record Breakers."

The house will open Monday, with a stock company. Those who will open there are, George Brennan, George S. Banks, Belle Mallette, Hattie Dean, and Pearl Laing, all booked through Lou Redelsheimer.

Brennan will produce, Jake Leiberman remains as house manager. Lieberman engaged a second comedian, and juvenile, in Pittsburgh, Saturday.

### SHIFT FOR LYCEUM SHOWS

The Lyceum, Columbus, closed as an American Burlesque Circuit house on Saturday last with the Gallagher and Bernstein's "Bathing Beauties." The house is to re-open next week as a Columbia Circuit house with the "Frank Finney Revue."

This will fill in the Youngstown-Akron week which was dropped several weeks ago by the Columbia Circuit. The shows will go from Pittsburgh to Columbus and from there to Cleveland in the future.

### OPEN WITH PEARSON SHOW

DAYTON, O., Nov. 20.—Billy Gilbert and Eugene "Rags" Morgan opened with Arthur Pearson's "Step Lively, Girls," at the Lyric, here, today. Harry Coleman closed with the show Saturday night in Toledo.

Gilbert has been with Sim Williams' "Girls from Joyland" a number of seasons. Williams sold his release to Pearson last week.

### WILL NOT PLAY PEOPLES

The "Greenwich Village Review" will not play the People's, Philadelphia, next week. Rose Sydell London Belles, playing there this week, is the last show to play there. The shows will lay off unless they are booked somewhere else, which they no doubt will be shortly.

### BONNIE LLOYD WITH "FROLICS"

Bonnie Lloyd, soubrette, joined E. Thos. Beatty's "French Frolics" in Cincinnati last week. Miss Lloyd was with the "All Jazz Review" until that show closed in Minneapolis recently.

### MARCIA COMPTON WITH FINNEY

WASHINGTON, D. C., Nov. 17.—Marcia Compton opened with the "Frank Finney Revue" last week at the Palace, Baltimore. She is doing a specialty in one, with Ernie Mack, and the act is going over big.

### TRUEHEART WITH "GAYETY"

Bill Trueheart took over the management of Irons and Clamage's "Whirl of Gayety, in Syracuse last week. He was formerly manager of that firm's "All Jazz Revue" on the American Circuit.

### SIGN WITH "GAYETY" SHOW

Marty Ward, and Johnny Bohlman, have cancelled their vaudeville contracts and have signed with Irons and Clamage to open with the "Whirl of Gayety" show at the Empire, Albany, on Saturday night this week.

### CURTIN IS POPULAR

Jim Curtin, manager of the Empire Theatre, Brooklyn, won a Popular Contest held by a commercial firm last week in Brooklyn. He had 9600 votes. The person who won the second prize had 1100 votes.

### GEORGE STONE ON PAN TIME

George Stone, last season with Barney Gerard's "Girls de Looks" in the juvenile part, is with the "Yes My Dear" company, playing the Pantages Time. They will be in San Francisco next week.

## MORE CHANGES ON AMERICAN CIRCUIT

### MAJESTIC, SCRANTON, BACK

Negotiations are now under way, it is understood to put Louie Epstein's house, the Majestic, Scranton, back on the American Burlesque Circuit. In case this house goes back, it will no doubt be for a full week and the Academy will be dropped.

If Scranton goes in for a week, Asbury Park and Long Branch will split with some other place.

The Fifth Ave. Theatre, Brooklyn, will open on Dec. 5 with E. Thos. Beatty's "French Follies."

This show will jump into Brooklyn Saturday night from Cleveland after the night performance and arrive in New York early Monday morning. It has not been decided just yet where this show will go from the Fifth Ave., but in all probability, will take up the regular route and start west again, thus missing the New England time and the balance of the New York time.

It is said that although the Fifth Ave. will play the shows on a percentage, that the circuit will no doubt send a regular burlesque man over to assist the house management the first few weeks. It was learned Monday that Rube Bernstein would in all probability be selected as the man.

### HANLEY ENTERTAINED

Norman Hanley, comedian, with Irons and Clamage "Town Scandals" was entertained last week by Billy and Belle Bennett, while the show was playing the Columbia. It was the first time that Hanley had seen the Bennetts in sixteen years. He played with them in repertoire at that time. Belle Bennett is now appearing in the "Wandering Jew."

### BERT JONAS BOOKING ACTS

Bert Jonas, formerly with Ike Weber and well-known in burlesque circles, has branched out for himself as a theatrical manager, and is doing a general vaudeville booking and producing business with offices in the Romax Building, in West 47th street.

### JOIN NEW SHOW

Walter Brown, and May Hamilton, who closed with the "All Jazz Review" when that show closed on the American Circuit, several weeks ago, has joined the "Whirl of Gayety" Company, the same firms show on the Columbia Circuit.

### BABE WARRINGTON IN VAUDE

Babe Warrington, who recently closed with the "Social Follies" on the American Circuit, opens this week on the Delmar Time in a vaudeville act called "Miss Cupid".

### KAHN AT HEALTH RESORT

B. F. Kahn left New York recently for Watkins Glen, for a rest. He will remain there for several months and take a full course of treatments, while he is at the health resort.

### JACQUES WITH KEENEY'S

Johnny Jacques, former burlesque manager and agent, is now advertising agent of Keene's, Brooklyn. He has been there for several years.

### LEW CHRISTY IN "MAYTIME"

Lew Christy, last season with the Al Reeves Show, joined "Maytime" several weeks ago. He played Brooklyn last week.

## "BOWERY BURLESQUERS" AT THE COLUMBIA IS A GREAT SHOW

Joe Hurtig's "Bowery Burlesquers," featuring Billy Foster, and Dolly Sweet at the Columbia this week, has everything, in fact a great deal of everything, beauty, burlesque, comedy, speed, novelty, a bit of genius in its settings and costumes of rare beauty. Musical numbers and specialties are introduced, that are agreeable surprises. The costumes present a variety of color, and fanciful designs.

The lyrics and music are new and well worth the encores they received.

The show is more of a spectacular musical comedy than anything we have seen at the Columbia so far. It is called "Nobody." Most of the music is by Hughy Shubert. The piece is in two acts of six scenes and a prologue. Each set is a work of art.

The prologue is a little too talky and could be shortened somewhat. Russell K. Hill is a judge of all mankind and Marty Semon as Mephisto appear in the prologue.

Foster is the comedian, and takes care of all the comedy and handles it in an excellent manner. He is doing his "Dutch," using the red putty nose in his make-up and a wig. He makes a number of changes of comedy clothes during the performance. Foster is just as funny as ever. He has a style all his own, that is away from others. Besides being funny, he is fast and a hard worker. He has a peculiar laugh that never fails to be humorous. His dialect and mannerisms are clever. He is a success.

Miss Sweet, more beautiful than ever, heads the female part of the cast. Her figure is dainty and pretty. She is attractive in face and form.

Miss Sweet bubbles over with personality and her costumes are stunning. She shows up to a great advantage this season, having one of the best parts she has had in recent years and she holds it down in fine shape. Her work in the different scenes is worth while and the manner in which she rendered her numbers pleases.

Marty Semon carries the character of Mephisto all through the performance, changing his wardrobe to fit the scene. In this character he always works "straight" to the comedian. Semon shows up fine and we liked his performance.

Margaret White is an extremely bright and cheery looking young soubrette that just breezed right into favor, the cute way she had of working and the manner in which she put her numbers over. Miss White can sing and she dances gracefully and injects plenty of "pep" in her work. She wears pretty dresses.

Justine Gray, another pretty young girl, the ingenue. Miss Gray has an unusually good voice and has no trouble in winning encores with her songs. She acquitted herself very nicely not alone in her numbers but in the scenes as well, Monday afternoon. Her dresses are dainty and sweet in style.

Russell K. Hill does a number of characters during the show which he handles most satisfactorily. Hill has a better part than in the past and it gives him an opportunity to show what he can do.

Allen Mack, and Billy Finan have small parts and take care of them well. They however, shine in their specialty.

The chorus looks well and work with lots of giner in the numbers. The ponies are all good dancers and they step some.

The electricals effects are unusually good and well carried out.

Miss Gray offered a specialty early in the show, singing "Virginia," finishing with a pretty dance that won favor.

Miss White's "Shimmying Kid" was liked and she put it over very well.

Miss Sweet was successful in her "Vamp" number and she sang it cleverly.

Miss Sweet and Hill in the "Adam and Eve" number rendered it sweetly and it was well received.

Miss Sweet's number "In Our Garden Fair," gave the girls in the chorus an opportunity to display some beautiful gowns. There surely was no expense spared by the Hurtigs in costuming this number, as it was the big show number of the performance.

Finan and Mack in the dancing specialty in one, went over fine. They are clean cut young fellows who can dance and they offered several kinds of dancing that was worth seeing.

The "Jack and Jill," a real novelty number was another hit. It was offered by the Misses White and Gray and the chorus. They did it so well that they were called upon for a number of encores. It was another song success for Shubert.

Billy Foster got considerable fun out of the "cow" scene assisted by Miss Sweet and Marty Semon. The "drinking" part of it being the big punch. It worked into a big comedy scene.

The Misses White and Gray down near the close of the show put over a big singing specialty in one. They offered two double numbers, and two "singles." They sang and harmonized sweetly. They make one change of costumes.

It's a corking good act and had no trouble

(Continued on page 26)

# DRAMATIC and MUSICAL

## "THE VERGE," NEW PLAY BY SUSAN GLASPELL IS WORTH SEEING

"THE VERGE," a play in three acts by Susan Glaspell. Produced at the Provincetown Theatre, Monday evening, November 14.

### CAST

Anthony.....	Louis Hallet
Harry Archer.....	Edward B. Reese
Hattie.....	Jeanie Begg
Claire (Mrs. Archer),	Margaret Wycherly
Dick Demming.....	Harold West
Tom Edgeworth.....	Harry O'Neill
Elizabeth.....	Marion Berry
Adelaide.....	Blanche Hays
Dr. Emmons.....	Andrew Fraser

The Provincetown Players present an interesting play in Susan Glaspell's "The Verge," with Margaret Wycherly in the leading role. The piece was produced at the Players' MacDougal street playhouse with their faithful followers filling the place to capacity. Though the show is at times extraordinary, it is not the best thing that Miss Glaspell has done, and cannot be classed as "great" from a writing point of view. The story itself would seem ordinary enough, yet the clever portrayal of the principal character by Miss Wycherly and the excellent staging of George Cram Cook make the play worth while.

The inner struggle of the woman Claire, who is more or less peculiar, is what Miss Glaspell sets out to depict. Claire is neurotic, abnormal, and is thoroughly discontented with everything around her. Her stupid first husband, her jolly second husband, her throwback daughter, her Puritan ancestry and other things finally drives her creative spirit over the edge, and into insanity. At the end, she slays a proffered lover to the tune of "Nearer My God to Thee."

From the foregoing sketch it is easy to see that one can easily be misled as to the quality of the play, and that one must be neurotic to understand and appreciate it. It is a play which has been seized by the author as a medium, or receptacle rather, into which she has poured her mind's thoughts.

Claire is opposed to a hundred and one things which she thinks obstacles to her new form of life. Her creations in the flower world, for example, are resented by her near relatives; they declare that her way is sacrilegious. This is one of a number of clashes.

In the second act, there is a wonderful love scene when Claire tries to hold Tom Edgeworth who she says is the only one that understands her. She has not found a complete escape through her dabbles in horticulture and needs him. This scene, though it is fine, is a trifle overdone, and incoherent at times, making it almost impossible to follow. Nevertheless, Margaret Wycherly takes advantage of the situation, and one can't help but wonder what would have become of the play without her marvelous acting.

Miss Glaspell has not drawn her character Claire strong enough to stand alone, her sentences make her. Rather she suggests the woman she is trying to portray. The rest of the cast have done admirably well. Mr. Cook has done himself proud with such an excellent production, for it is beautifully mounted and set.

### PICTURE MEN DINE

The Motion Picture Salesmen's Association gave a dinner and dance in honor of their first anniversary at the Commodore Hotel last Sunday night.

Senator James J. Walker, representing the motion picture exhibitors, was present and addressed the gathering. Among those present were Joseph Levenson, ex-Senator George H. Cobb, and Sidney S. Cohen, president of the Motion Picture Theatre Owner's Association. Mr. Wernicke, secretary of the organization, was toastmaster.

### HOPKINS TO DO "IDLE INN"

"Idle Inn," a new three act play, in which Ben Ami, is to be featured is to be presented by Arthur Hopkins. Rehearsals will commence next week.

### "EVERYDAY" AT THE BIJOU IS LIGHT BUT PLEASING COMEDY

"EVERYDAY," a comedy in three acts by Rachel Crothers, presented at the Bijou Theatre on Wednesday night, November 16, 1921.

Judge Nolan.....	Frank Sheridan
Fannie Nolan.....	Minnie Dupree
Phyllis Nolan.....	Tallulah Bankhead
Mrs. Raymond.....	Lucile Watson
May Raymond.....	Mary Donnelly
T. D. Raymond.....	Don Burroughs
John McFarlane.....	Henry Hull

In Rachel Crothers' latest effusion, we have all the ingredients for a play which will never trouble the minds of the energetic gentlemen who protect the morals of our youth. "Everyday" is quite good. It is no small accomplishment on the part of a playwright, to have a play accepted for production this season which will elicit enthusiastic applause from the people who pay to see it, and "Everyday" did this.

Some day, Rachel Crothers will write a play which will be really fine; she understands the technic of the theatre, and is an able writer. Just now, however, her main endeavor is to write plays which will meet the approval of the vast majority of playgoers instead of the small number who want to see plays that say something of importance.

Miss Crothers, and Mary Kirkpatrick, the producer of the play, are blessed with an excellent cast of actors, and actresses. They are to be congratulated, on their attention to the detail of getting people who can act.

The meat of the plot of "Everyday" is; Phyllis Nolan, daughter of a rich judge, in a Western State, returns home after spending five years in cultured Europe. Her absence from the native heath, has served to inculcate her with a lofty outlook upon life. She has always enjoyed the luxuries of life and cannot understand how the other persons in the play, even her father, put so much value on such dross as money. She is favored with the attentions of three lovers, two of them rich and one of them, a returned soldier who is clerking in her father's office, poor but a competent artist. She selects the richest of the three, for her mate. He is as wealthy as a man can be, in her home state, and is also favored by her father, the Judge, who looks to him for financial backing in his campaign for the office of Governor.

Then her fiance is charged with fraud, by the Government. He is brought to trial and acquitted, through the defense put up by the father of Phyllis. She discovers that her father would have defended him whether he thought the millionaire was right, or not. So she packs up her grip and leaves in the company of the young clerk.

Frank Sheridan, as Judge Nolan, gave an impressive performance throughout. His shrinking, browbeaten wife, played by Minnie Dupree, was plaintively pictured in striking contrast to the Judge. Tallulah Bankhead, in the role of the idealistic Phyllis, was sweet, courageous and convincing enough to live up to the character drawn by the author.

### ACTRESS DISAPPEARS

LONDON, Nov. 20.—Khya St. Albans, New York actress, and daughter of Oscar Saenger, a singing teacher, disappeared just before she was to take part in her usual matinee performance of the "Painted Bough," playing at the Garrick Theatre.

Reason for her disappearance was credited to the fact that the play she was appearing in received an unfavorable criticism.

### "THE GREAT BROXOPP," NEW MILNE PLAY AT PUNCH AND JUDY

"THE GREAT BROXOPP," a comedy in a prologue and three acts by A. A. Milne. Produced at the Punch and Judy Theatre on Tuesday night, November 14.

CAST	Nancy Broxopp.....Pamela Gaythorne
Mary.....	Marie Davenport
James Broxopp.....	Ide Payne
Benham.....	John M. Troughton
Alice.....	Eula Guy
Honorina Johns.....	Margaret Nyblod
Jack Broxopp.....	Alfred Shirley
Iris Tenterden.....	Betty Linley
Sir Roger Tenterden.....	George Graham
Nora Field.....	Mary Ricards
Ronny Derwent.....	Kenneth Thomson

Many little one-act plays, of highly agreeable nature, could be written from the variegated material that A. A. Milne, the deft British author, has provided in "The Great Broxopp." However, Mr. Milne has kneaded them together, and though after all it is a patchwork affair, its gentle humor, its subtle touches, and a certain wistful delicacy make their own appeal.

"The Great Broxopp" suggests that its subject is a large and violent man of action, a mighty chap engaged in deeds imitable. How surprised you are, therefore, when you discover him a gentle advertising man who loves art and his wife's lips, a self-sacrificing and tender poet who, when he feels great truths about the tooth pastes and the cereals, trumpets them to the world in pithy slogans and rallying cries.

B. Iden Payne acts him expertly. He starts twenty-five years ago, in lowly Bloomsbury lodgings, impecunious, but with a flair for business gonfalon. He soon reaches wealth through such ads as "Fordey Fills You For a Fivepence" and "Broxopp's Beans for Babies," but his wealth and reputation has its disadvantages. The social world being ever thus.

His son, an Oxford man, desiring to marry the daughter of Sir Roger Tenterden, is hindered in that ambition by Sir Roger's antipathy to the name Broxopp on the billboards. So the great Broxopp sells his business, changes his name to Chillingham, and retires in opulence to the manor house.

As a country gentleman he begins to wither with inaction. Mrs. Broxopp, played by Pamela Gaythorne, arranges to lose his fortune for him and they return to Bloomsbury to begin life anew. As the curtain falls Broxopp is to be seen on the threshold of another career. This time it is for the advancement of a promising food for fowls, "Chillingham's Cheese for Chickens."

This play may be classified as a placid comedy, full of grave and fluent humor. Among the attractive persons of the play are Betty Linley, as Broxopp's outspoken daughter-in-law, and John M. Troughton as his eloquent and sophisticated butler. All the members of the cast are faithful to their portrayals.

### FAVERSHAM SPEAKS FOR SCHOOL

In response to William Faversham's open letter to members of the theatrical profession, a large gathering assembled at the Maxine Elliott Theatre last Friday afternoon.

After the performance of the "Silver Fox," Mr. Faversham spoke in behalf of the Professional Children's School. He said it was the plan of the directors to purchase the now rented property at No. 312 West 72nd St. at a cost of \$69,000.

Following Faversham's address, John Drew, who was among those present, was appointed chairman of a committee to arrange a gala performance, the benefits of which would aid in raising funds for the school.

### "TIP TOP" FOR BOSTON

CHICAGO, ILL., Nov. 21.—Fred Stone and "Tip Top" will close at the Colonial here on December 3d, instead of running until the end of December as originally planned. The piece will go direct to Boston.

### "THE MAN'S NAME," WITH LOWELL SHERMAN AT THE REPUBLIC

"THE MAN'S NAME," a play in three acts by Eugene Walter and Marjorie Chase. Produced at the Republic Theatre on Tuesday night, November 15.

CAST	Wong.....T. Tamamoto
Mrs. Marvin.....	Dorothy Shoemaker
Marshall Dunn.....	Felix Krems
Hal Marvin.....	Lowell Sherman

"The Man's Name," rewritten by Eugene Walter in collaboration with Marjorie Chase, who wrote the original version under the title of "The Reckoning," shows plainly here and there the touch of the master hand of Walter.

Al Woods first presented the piece at Atlantic City, early in September. At that time it had no happy ending, and the woman in the case asserted herself in an entirely different manner. Incidentally, a brand new star was brought to Broadway in the person of Dorothy Shoemaker, who made good in her first appearance under the limelight of New York. Lowell Sherman, late of the movies and one of the Arbuckle party guests, is also in the cast, which is compact indeed. The story concerns a wife who has borrowed money without the husband being aware of the source and manner of the loan.

Hal Marvin has gone to the Rocky Mountains in search of his health accompanied by his wife. Lowell Sherman is the husband and Miss Shoemaker the wife. She has borrowed about three thousand dollars from a former employer and has told her husband that the money came from a relative. When the husband is on the road to full recovery he learns that Marshall Dunn, a wealthy publisher and former employer of his wife, is also in the immediate vicinity on a hunting trip. The husband forces an admission from his wife to the effect that she got the money from Dunn. The action, as the husband worms the truth out of his wife, is unusually tense and exceedingly good acting was displayed on both sides. Although the money in question went for the trip that Marvin took to the mountains in order to regain his health, the usual stuff takes place.

However, the husband contents himself with merely shooting the villain on the wrist just to brand him. The action takes place in a cabin in the Rockies, the three acts passing there in a single day.

Dorothy Shoemaker, as the wife, was recruited from the Union Hill Stock company and showed a wealth of talent as well as a comely presence. Felix Krems, as the other man and villain in the case, gave a creditable performance, as did T. Tamamoto as Wong, the Japanese. Lowell Sherman as the husband did better than was generally expected of him and proved a surprise; in fact, he never was better.

### GILLETTE MATINEES TO BE \$2

The best orchestra seats for all the matinee performances of the William Gillette show "The Dream Maker," at the Empire theatre, will be scheduled for sale at \$2.

During the past, only the Wednesday matinees at the Empire have been sold at \$2. Beginning next week the Saturday and holiday matinees (including the Thanksgiving Day performance) will be given at the same price.

The regular night price at the Empire for the Gillette engagement will be \$2.50. No advance was charged for the opening night performance.

November 23, 1921

## THE NEW YORK CLIPPER

21

## B. F. KEITH'S VAUD. EX.

NEW YORK CITY

Palace—George MacFarlane—Leo Beers—Unusual Duo—Rae Samuels—Carl Randall & Girls—Bert & Betty Wheeler—Bessie Clayton Revue.

Riverside—Herbert & Dare—Dave Roth—Holmes & Lavere—Margaret Padula—Sophie Tucker—The Creightons—Rogers & Allen—Johnny Burke.

Colonial—Chong & Moey—McDevitt, Kelly & Quinn—Bert Fitzgibbons—Herman Timberg—Singer's Midgets.

Alhambra—Lauri de Vine—Bob & Peggy Valentine—Valerie Bergere—Creedon & Davis—Marine Sisters—Lee Brice—Juliet—Johnny Burke—Dancing McDonalds.

Royal—Melnotte Duo—Harry & Grace Elsworth—Royal Gascoignes—Kane & Herman—Victor Moore—Franklyn Ardell—Ruth Roye—Loyal's Dogs.

51st Street Theatre—Keane & Whitney—Joe Cook—Lane & Morgan—Daisy Nellis—Alexander Bros. & Evelyn.

Hamilton—El Cleve—Frank Wilcox & Co.—Olcott & Mary Ann—Florence Nash—Eddie Miller—Venita Gould.

Broadway—Jim La Crosse—Bert Green—C. & M. Cleveland—Parlor, Bedroom and Bath—Will Mahoney.

Jefferson (First Half)—W. S. Harvey & Co.—Lee Welch. (Second Half)—Rae & Eleanor Ball.

Franklin (First Half)—Laura Ordway—Kennedy & Berle—Rae & Eleanor Ball—Lewis & Dody. (Second Half)—MacFarlane & Palace.

Coliseum (First Half)—Sig. Friscoe—Four Mortons. (Second Half)—C. & F. Usher—Harry & Ann Seymour—Santry & Band.

Regent (First Half)—Murray Kissen & Co. (Second Half)—The New Producer.

Fordham (First Half)—C. & F. Usher—Harry & Ann Seymour—Santry & Band—Santry & Seymour. (Second Half)—Lewis & Dody—Sally Ward & Co.—Ernest Ball.

## BROOKLYN

Bushwick—Willie Rolls—Thos. Ryan—Geo. Jesel's Revue—Coogan & Casey—Yvette Rugel—Herman Timberg.

Orpheum—Seado—Wells, Virginia & West—Kaufman Bros.—Val. & Ernie Stanton—Mosconi Bros.—McConnell Sisters—Paul Decker—Margaret Young—Morton & Jewell Co.

Flatbush—Eddie Miller & Co.—Wm. Hallen—Harry Carroll & Co.—Raymond Wilbert.

Boro Park (First Half)—MacFarlane—Wm. & Joe Mandell. (Second Half)—Murray Kissen & Co.—Langford & Fredericks—Joe Laurie.

## FAIR ROCKAWAY

Wm. & Joe McDonald.

## BOSTON

Keith's—Franke Browne—Langford & Fredericks—Roger Imhoff & Co.—Anatol Friedland—Chic Sale—Four Melons.

## BUFFALO

Shea's—Ann Gray—Meehan's Dogs—Spencer & Williams—Armand Kalie & Co.—Billy Glason.

## BALTIMORE

Maryland—Jack La Vier—Kenny & Hollis—Patricola—Eddie Leonard & Co.—Frederick Burton & Co.

## CINCINNATI

Keith's—Kay Hamlin & Kay—Jim & Betty Morgan—Ernie & Ernie—Seven Bracks—Handers & Nellis—Clara Howard.

## COLUMBUS

Keith's—Althea Lucas & Co.—Dufor Bros.—Frank Gaby—Spoor & Parsons—Burt & Rosedale.

## CLEVELAND

Hippodrome—Harry Fox—Jack Osterman—Wylie & Hartman—Mehlinger & Meyer—Haig & La Vere.

## DETROIT

Temple—The Joannys—Dummies—D. D. H.—Seed & Austin.

## ERIE

Colonial—John Steele—Dewey & Rogers—Edwin George—Ruth Budd—Clinton & Rooney.

## GRAND RAPIDS

Empress—P. George—Theresa & Wiley—Fenton & Fields—Regal & Mack—Bevan & Flint—Pressler & Klaiss.

## HAMILTON

Lyric—Herman & Shirley—Bernard & Garry—Farrell Taylor Co.—Vincent O'Donnell—Muller & Stanley—Ford Sisters.

## INDIANAPOLIS

Keith's—Mantell & Co.—Reynolds & Donegan—Low Dockstader—Horace Goldin—Willie Solar—Jean Graneese Trio—Bailey Cowan.

## JOHNSON

Majestic—Harvey & Francis—Selbini & Giovanni.

## LOUISVILLE

Mary Anderson—Sharkey, Roth & Witt—Bert Errol—Edith Taliaferro—Emerson & Baldwin—Jim Thornton.

## MONTREAL

Princess—John & Nellie Ohlins—Pearson, Newport & Pearson—Summertime—Weaver & Weaver—Bert Walton—Bobby Pender Troupe—Trixie Friganza—Andrieff Trio.

## PROVIDENCE

Keith's—Bims & Grill—Miller Girls—McLallen & Carson—Burns & Freda—Anderson & Burt—Ruby Norton—Gallagher & Shean—Mme. Bradna & Co.

## PHILADELPHIA

Keith's—Jas. J. Morton—Ernest Ball—Roy & Arthur—Eight Blue Demons—Babe Ruth—Ben Welch—Mme. Besson & Co.

## PITTSBURGH

Davis—Gordon & Ford—Jack Hanley—Healy &

**Davis and Williams**  
WITH SHUFFLE ALONG CO.  
FEATURING UNCLE TOM, OLD BLACK JOE AND TRAFFIC COP

I think **LEW BROWN** is the greatest natural comedy writer of this decade (Signed) BOBBIE NELSON.

VAUDEVILLE BILLS  
For Next Week

Cross—Joe Darcey—Hope Eden—La Pilarica Trio—Sheridan Square—Violet & Lois—Paul & Pauline.

## QUEBEC

Auditorium—Lane & Whalen—Frozini—The Ballots.

## ROCHESTER

Temple—Mrs. H. Turnbl—Jim McWilliams—Russell & Devitt—Profiteering—Dolly Day—Rofe's Revue—Dorothy Jardon.

## SYRACUSE

Keith's—Ivan Bankoff & Co.—Hershel Heniere—Richard Keane—Sylvia Clarke—Jed Dooley—Harry Watson, Jr.

## TORONTO

Shea's—Willis & Harold Brown—Faber & McGowan—White & Leigh—Wilton Sisters—Ed. Lee, Wroth & Martin—Adolphus & Co.

## Hippodrome

Rappl—Denny & Barry—The Berol Girls.

## TOLEDO

Keith's—Shadowland—Davis & Darnell—Jas. & Ets Mitchell—Foley & La Tour—Bert Baker & Co.—Furman & Nash.

## WASHINGTON

Keith's—Johnson, Baker & Johnson—Mrs. Sidney Drew—Tom Smith—Florence Walton—Beatrice Herford—Creole Fashion Plate—Dress Rehearsal.

## YOUNGSTOWN

Hippodrome—Artistic Treat—Murray Girls—Sammon & Deillah—Jack Benny—Caits Bros.—Vaughn Comfort.

## ORPHEUM CIRCUIT

## CHICAGO

Palace—Valeska Suratt—Gibson & Conelli—Olson & Johnson—Howard's Ponies—Millicent Mower—Miller & Mack—Frawley & Louise—Three Lordinos.

## Majestic

Millership & Gerard—Chas. King—Flanagan & Morrison—Dillon & Parker—Ford & Cunningham—Marion Harris—Garcinetti Bros.—Page, Hack & Mack—Cordini's Animals—Sully & Houghton.

## State Lake

Ellinore & Williams—Bronson & Baldwin—Harry Johnson—Princess Ju Quon Tai—La Bernicia—Taxie.

## DENVER

Orpheum—Cansinos—Margaret Ford—Jack Rose—Dooey & Storey—Gautier's Top Shop—Van Celles—Swift & Kelly.

## DES MOINES

Orpheum—Riggs & Witchie—Watts & Hawley—Gautier's Bricklayers—Scanlon, Deno & Scanlon—Tony Gray & Co.—Leo Zarrell & Co.—York & King.

## DULUTH

Orpheum—Claremont Bros.—Edith Clifford—Frank Farron—Kellam & O'Dare—Harry Marcus—George Daverel—Muldoon—Franklin & Rose.

## EDMONTON AND CALGARY

Orpheum—Jordan Girls—Lyons & Yosko—Johana Josefson—Moss & Frye—Ed. Janis Revue—Sam Mann—Sophie Kassim.

## KANSAS CITY

Orpheum—Bushman & Bayne—Carlton & Ballew—Neal Abel—Juggling Nelsons—Bennett Sisters—Wood & Wyde—De Haven & Nice.

## Main St.

Ford & Price—Embe & Alton—Bekoff Dancers—Lydia Barry—Carl McCullough—Williams & Wolfus—Lane & Hendricks—Borelli Troupe.

## LOS ANGELES

Orpheum—Whiting & Burt—Clifford & Johnson—Farrell—Kellam & O'Dare—Harry Marcus—George Daverel—Muldoon—Franklin & Rose.

## LINCOLN

Orpheum—Carlyle Blackwell—Bob La Salle—Geo. & M. Lefevre—Mel Klee—The Gellis—Marga & Campbell—Sallie Fisher.

## MINNEAPOLIS

Orpheum—Clark & Bergman—Tarzan—The Sharrows—Carson & Willard—Frank Wilson—Morris & Campbell.

## MILWAUKEE

Hennepin—Cliff Wayne & Co.—Nippon Duo—Jadow Trio—Van & Vernon—Flashes—Rita Gould—J. C. Nugent—Ford, Sheehan & Ford.

## MEMPHIS

Orpheum—Dress Rehearsal—Toto—Rolls & Royce—Norton & Nicolson.

## MILWAUKEE

Palace—Oma Munson—Jean Adair—Sampson & Douglas—Jos. E. Bernard—Marlette's Manikins—Knapp & Cornelli—Al Jerome.

## Majestic

Daphne Pollard—W. C. Kelly—The Barrys—Nathanie Bros.—Higgins & Braun.

## NEW ORLEANS

Orpheum—Julian Eltinge—Hugh Herbert—Kate & Wiley—Saw Bros.—Eilda Morris—Toney & George—Leon Vavarro.

## OAKLAND

Orpheum—Lee Children—Joe Bennett—Chas. Harrison & Co.—Toney & Norman—Bobbie Gordon—Maurice Diamond—The Rios.

## OMAHA

Orpheum—Eddie Buzzell & Co.—High Low Brow—Wallace Galvin—Adler & Ross—Hughes Musical Duo—Bowers, Walters & Crocker—Patricola & Delroy.

## PORTLAND, ORE.

Orpheum—Santos Hayes Revue—Brown & O'Donnell—Matty Lee Lippard—Stone & Hayes—Worden Bros.—Ben Beyers—Marshall Montgomery.

## ST. PAUL

Orpheum—Lillian Shaw—Nat Nazarro & Co.—Fink's Mules—Nanon Welch—Cliff Nazarro—Nihila—Zuhn & Dries.

## SEATTLE

Orpheum—J. Rosmond Johnson—Moody & Duncan—Dugan & Raymond—Eddie Ford—Lose & Sterling—May Wirth & Co.—Green & Parker.

## SALT LAKE CITY

Orpheum—Helen Keller—Moran & Mack—Schechtel's Manikins—Adams & Griffith—Follis Girls—East & West—Dance Fantasies.

## ST. LOUIS

Orpheum—Gus Edwards—Van Horen—Rome & Gant—Jack Ingalls—Sandy—Van Cleve & Pete—Wilson Aubrey Trio.

## RIALTO

Rialto—Four Marx Bros.—Byron & Haig—Jack & Jessie Gibson—Mabel Burke & Co.—Alexander Melford Trio.

## SIOUX CITY

Orpheum—Kitty Doner—Mrs. Gene Hughes—Kramer & Boyle—Mary Hayes—Sylvia Loyal—Jack Joyce—Ritter & Knappe—Vera Gordon & Co.

## SACRAMENTO AND FRESNO

Orpheum—Corine Tilton Revue—Billy Arlington—Ed Morton—Kara—Avey & O'Neill—Wm. Ebs.

## VANCOUVER

Orpheum—Joe Howard & Clark—Al & Fannie Stedman—Frank & Milt Britton—Tim & Kitty O'Meara—Jack Kennedy—Margaret Taylor—Claude Golden.

## WINNIPEG

Orpheum—Worden Bros.—Raymond & Schram—Harry Holman—Demarest & Collette—Eddie Foy—Rockwell & Ford—Lucas & Inez.

## F. F. PROCTOR CIRCUIT

Week of Nov. 21, 1921

## NEW YORK CITY

Fifth Avenue (First Half)—Long Tack Sam—McCormack & Wallace—Black & White—Pan American Four—Kirby, Quinn & Anger—B. Lynn & Smythe—Emma Carus. (Second Half)—Vera Sabina Co.—Frank Dobson Co.—Dress Rehearsal—Two Ladelas—Lewis & Dody—Modern Cocktail—Mary Marbel Co.

125th St. (First Half)—Gordon & Gates—Clifford Jordan—Donaldson & Van—One on the Aisle—Earth to Moon—Marie Gasper. (Second Half)—William Gonne—Chas. Aerion Co.—Ioleen.

58th St. (First Half)—Reslita—Lloyd & Rubin—Lapine & Emery—Choc Supreme—Frank Gould. (Second Half)—Murray Kissen—Francis Doherty—Lane & Haper.

23rd St. (First Half)—Porter J. White—Chas. Ahearn Co.—Combe & Nevins—Step On It—Paul & Hall Nolan—Jean & Valjean. (Second Half)—Mary & Al Boyer—Morton Jewell Co.—Arthur Barat—Lou Brice—Gordon & Gates.

ALBANY (ALBANY)

(First Half)—Valda—Latell & Vokes—Jas. Kennedy Co.—Edward Miller Co.—Tracy & McBride—Ben Bernie—Familias Bros. (Second Half)—Jean & White—A. Duncan—Marcelle Samuels Co.—Lou & Jean Arche—Leavitt & Lockwood—Brower Bros. & Kelly.

## ELIZABETH

(First Half)—Margot & Francois—Leon & Templeton—Jed's Vacation—Florence Nash—William Hallen—Four of Us. (Second Half)—Rose & Dell—Ryan & Ryan—Greenwood Kiddies—Coogan & Casey—Jack Norton & Co.

## MT. VERNON

(First Half)—Vera Sabina & Co.—Dress Rehearsal—Two Ladelas—A. & M. Havel—Craig Campbell—Lillian Gonne. (Second Half)—Reslita—Lloyd & Rubin—McCormick & Wallace—Cook, Mortimer & Co.—Flo Nash—Pan American Four—Four Mortons.

## NEWARK

(Second Half)—Jas. J. Morton—Richard Carle Co.—Ioleen—Four Mortons—Pedestrianism—Aeroplane Girls—Weber, Beck & Co.—Josie Heather—Sabbott & Brooks. (Second Half)—Belle & Carson—Frank McIntyre & Co.

## PORT CHESTER

Dimond Sisters—Maxfield & Drake—Jack Norton Co.—Kennedy & Berle—Georgie O'Ramey Co.—The Lamonts.

## SCHEECTADY

(First Half)—Visser Co.—Ann Grey—One on the Aisle—Dotson—Wm. Weston Co. (Second Half)—Tango Shoes—Dolly Dumplin—Columbia & Victor—Combe & Nevins—Two Little Pals.

## TROY

(First Half)—Jean & White—A. O. Duncan—Maurice Samuels Co.—Gilda & Jafola—Lou & Jean Archer—Leavitt & Lockwood—Brower Bros.

## SCENERY

FOR VAUDEVILLE PERFORMERS THEATRE PRODUCTIONS

MURRAY HILL SCENIC STUDIOS 488 Sixth Ave., New York SECOND-HAND SCENERY IN STOCK Tel. Longacre 4692

& Kelly. (Second Half)—Valda Co.—Latell & Vokes—Tracey & McBride—Creole Cocktail—Ben Bernie—Camilla's Birds.

## YONKERS

(First Half)—Murray Kissen Co.—Nakae Japs—Cansino Bros. Co.—Margot Francis—Kane & Harper—Erford's Oddities—Sargent & Marvin. (Second

**INJUNCTION SUIT WITHDRAWN**

KANSAS CITY, Mo., Nov. 21.—The injunction suit filed two weeks ago by Horace Goldin against P. T. Selbit and Alexander Pantages to restrain them from exhibiting the illusion "Sawing Thru A Woman," to which Goldin claims sole right, was withdrawn last week by the American magician. The suit was brought in the Federal Court here.

A similar suit has been filed by Goldin against Pantages and Selbit in the Federal Court in New York.

**EARL TO PUBLISH BOOK**

CHICAGO, Ill., Nov. 14.—Harry Earl, director of publicity for the Marcus Loew Western Circuit, announces that he will publish in book form a history of his experiences. Much of Earl's material has been syndicated, and this will also appear in book form. The book will be called "Hank's Leaking Thoughts," and will contain much of Earl's "Vaudy Whiffs."

**LEW BROWN** can be seen at the BROADWAY MUSIC CORP., 145 West 45th St.

LEW AND BERT  
**MARKS BROTHERS**

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

**IRVING KARO**

YIDDISH TENOR, WITH HURLY BURLY.

THANKS TO JOE WILTON

**DOLLY BERANGER**

MEETING WITH SUCCESS

WISE LITTLE SOUBRETTE WITH LEW KELLY SHOW

**MAE SMITH**

HENRY P. DIXON'S BIG REVIEW

SOUBRETTE PRIMA DONNA, WHO CAN SING, TALK AND WEAR GOWNS

**EVELYN PRYCE**

WITH JAZZ BABIES

**BOBBY GORE**

STRAIGHT MAN, DOING A LEGMANIA DANCE

WITH BIG REVIEW

**JOHNNY BELL**

THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

**PRINCESS LIVINGSTON**

INGENUE SOUBRETTE

GROWN UP BABIES

**VIOLA SPAETH BOHLEN**

TOE DANCING SOUBRETTE.

SECOND SEASON WITH PUSS PUSS

**ARTHUR STERN**

STRAIGHT MAN

GROWN UP BABIES

**Norman Hanley**

COMEDIAN

TOWN SCANDALS

**ARTHUR PUTNAM**

WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

**FRED HARPER**

DOING COMEDY AND ACROBATIC DANCING

WITH JIMMY COOPERS "BEAUTY REVUE"

**NETTIE KNISE**

INGENUE—WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

**HOWARD HARRISONS LIL**

STRAIGHT MAN AND SECOND SOUBRETTE WITH SWEET SWEETIE GIRLS

**BABE QUINN**

Watch Charm Soubrette.

Gus Hill's Bringing Up Father.

No. 1 Company

**GEORGE and GOLDIE HART**

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

**OLIVE DE COVENY**

PRIMA DONNA—BIG WONDER SHOW

**MURRAY BERNARD**

STRAIGHT MAN OF CLASS

GREENWICH VILLAGE REVUE

**WANTED****Dramatic Stock Location for Mae Park and the Maddocks Park Players**

Fourteen people; **Scenic Artists**, carload scenery and effects; now playing one hundred and forty week in this city. Fully organized cast of clever people, familiar with all late releases. Plenty special billing. Everything to make first class productions. **Can open Xmas week or New Year's Week**, one or two bills a week. Percentage basis. **Mr. Manager!** If you are looking for a real stock organization, that will get you money, wire at once. **F. L. Maddocks, Majestic Theatre, Birmingham, Ala.**

**ANNOUNCEMENT**

Thanks to the profession in general for the past. WATCH for the opening soon of B. F. KAHN'S NEW HOUSE. Look for announcement later.

**B. F. KAHN.**

**I THANK YOU, MR. WM. VAIL,**

For giving me the opportunity to prove that I CAN WRITE THE BOOK, LYRICS AND MUSIC FOR A BURLESQUE SHOW

**I THANK YOU**

GEO. LEON, BOBBY WILSON, HOWARD HARRISON, EMMA WILSON, ELINOR MACK, LIL HARRISON, VIE KELLY, AND THE CHORUS.

FOR YOUR UNSELFISH, UNTIRING EFFORTS TO MAKE THE

**SWEET SWEETIES A WINNER**

THEREBY CROWNING MY EFFORTS

**A SUCCESS****I THANK YOU**

MR. & MRS. PUBLIC, IF YOU WILL SEE THE SWEET SWEETIES SHOW AND HEAR THESE ORIGINAL MUSICAL NUMBERS AND SPEAK NO EVIL.

**I WANT A MAN****THE TRAFFIC COP****PASSION SONG****IF I ONLY HAD MY WAY****HAPPY JAPPY JOE JAZZ****REGINALD'S COO! COO!!****YAMA, SAN-EE ANNIE**

SHAKES HER LITTLE FAN-EE

**I THANK YOU**

MR. OTHER MANAGERS FOR AN OPPORTUNITY TO WRITE FOR YOU NEXT SEASON, OR NOW, ORIGINAL NOVELTY NUMBERS AND SCENES.

**ED. C. JORDAN**  
TANGLETTLER

DOING A DARK DOPE WITH WM. VAIL'S  
**SWEET SWEETIES**

November 23, 1921

23

## THE NEW YORK CLIPPER

## WM. HARRIGAN &amp; CO.

Theatre—Fifth Avenue.

Style—Sketch.

Time—Twenty minutes.

Setting—In "three," special.

Harrigan is the son of the late Ned Harrigan, of Harrigan and Hart, and was last seen on the stage here in the "Acquittal." In his present vehicle, which is in serious vein for the most part, he plays the part of a reformed gangster whose child has been run over by an automobile, and who decries aloud to heaven, his inability to understand and grasp the baffling system of the universe and its method of retribution.

With him in the cast are: a girl as his wife, a sister, and a man who plays the part of an inebriate.

All do very well with their parts, and the sketch went over in excellent shape.

The action takes place in front of a hospital, a cut-out drop in "one," depicting the stone wall, and the drop showing the hospital farther back. The curtain rises as the church bells chime, and the young wife of a reformed gangster is discovered waiting for her husband, who was to be there at a certain time. She is distracted over the condition of her child, who is near death as a result of an auto accident, and only a certain doctor it seems can save her baby. Her husband has gone for Doctor Potter, qualified to operate on the child and save its life. One of the sisters of "St. Vincent's Hospital" comes out to console the distraught wife, and at the same time impresses her with the fact that Doctor Potter must come soon. A drunk comes along singing, and inquires the way to the hospital entrance, and is told by the sister to go "straight around" to the front gate, which strikes him funny, of course. The sister goes back to the hospital, and in the meantime the wife wonders whether the husband whom she reformed may not have been the cause of their trouble, due to the fact that the unseen power is now punishing him for something he had done in the past. She also asks the age-old question of why her child had to be hurt and what did it do to deserve it.

The husband returns, and tells her that the doctor is not interested in charity and that he charges \$1,000 for an operation. He decides to get the money some way from someone who has more worldly goods than he. Flashing a revolver, he leaves, despite his wife's pleading. He promises, however, not to hurt anyone. The sister comes out with the information that the child will not live two hours unless operated upon. The drunk goes by again, supplying a laugh as he said "straight around, straight around," and wonders why he wants to go to the hospital.

Several shots ring out in the distance, and the wife, of course, is frightened and fears the worst has happened. The husband returns and says that he has made a haul; that there was some sort of a mix-up, and he was forced to shoot in self-defense. He counts the bills in a wallet, several hundred dollars are there and some papers. He gasps after seeing one of the papers, and the wife reads the name of Doctor Potter on the same card. Dramatically, she denounces her husband, and tragically she tells him that he has not killed Doctor Potter, but a helpless child in the hospital. She drives this point home in effective manner. The husband, in his anguish, raises his fists to the sky and tells the powers above that they are "yeller" and that they have taken advantage of a poor sucker who didn't know what to do.

The sister breaks the glad news that Doctor Potter has arrived, performed the operation and that the child will live. The three of them offer up a prayer, after the sister has explained that the doctor was delayed on his way down because he had been held-up and robbed by some thief; she also tells of the laws of retribution. The drunk arrives again and explains that he hurt the child and got drunk after getting Doctor Potter to perform the operation. He is forgiven by the husband and wife, and goes into the hospital.

M. H. S.

## NEW ACTS

## "IN WRONG"

Theatre—City.

Style—Bedroom farce.

Time—Fifteen minutes.

Setting—In "four," special bedroom set.

The act is, primarily, a comedy sketch, played in a bedroom, but without the usual suggestive lines. Two men and their wives make up the cast. One of the couple is middle-aged, the other young. The first couple are in New York from Philadelphia, the others on their honeymoon. By some chance, the old man gets into the room with the young woman, and drunk, crawls into bed with his clothes on. The girl is in bed, and for a moment thinks the man is her husband. Immediately following the discovery of the mistake, the husband of the young bride enters, while the old man disguises himself as a table, with a rug on his back. The bridegroom sees the man's hat on the rack and eventually discovers him. His wife, at the time when the old man has got possession of the pistol and has shut the other in the bathroom, comes in. The bride, in the interim, has fainted and is lying on the couch, where, after a protracted length of time, she is seen by the wife. The usual battle starts, and finishes when the two couples explain who they are and from whence they came. It is discovered that the old man is the uncle of the bride and groom, so all ended in harmony, the uncle paying the hotel bill for the four.

The act is well played, although the juvenile could improve in the speaking of his lines. The rest of the cast did their work well, and the act closed to a good hand. They should go well in the small houses.

D. S. B.

## MANUEL ROMAIN

Theatre—58th Street.

Style—Singing.

Time—Eighteen minutes.

Setting—Street in "One."

Manuel Romain, the old time minstrel, now offers an act that would fit in any spot on any kind of a bill.

Featuring his tenor voice that is still good for volume though strained here and there he puts over the turn with the help of two clever young men. Though starting slowly it gradually picks up and at the finish goes over with a bang.

The two boys hold up the comedy end of the act as also the popular song end while Romain strikes a very strong appeal when he steps in with his old time songs, sung as only an old timer knows how to sing them. As a finish all three wear minstrel costumes put over a medley mixture of new and old ones, the boys dance a few steps and Romain comes in with a high C.

E. H.

## TWO STERNARDS

Theatre—58th Street.

Style—Musical.

Time—Eight minutes.

Setting—In "one."

This is a man-and-woman xylophone act that, as far as the actual playing is concerned, is no better nor worse than the fifty or sixty other acts of its kind now working in vaudeville. Except, probably, in the matter of dress, an act of this kind is hard to improve. Audiences, except on rare occasions, enjoy this sort of thing, and if the actual playing is good, it is generally a good seller.

In this case, both the man and woman have a nice personality. Some attention has been given to dress, the woman making one change, while the routine is a pleasing one. Only once do they play any of the heavier music, and the rest of the time they have their audience swinging in tempo with their hammers. This is a good number three or four act.

E. H.

## FLORENCE WALTON &amp; CO.

Theatre—Palace.

Style—Dancing.

Time—Eighteen minutes.

Setting—Full stage.

"America's most popular ball-room dancer," as Miss Walton is billed, and undoubtedly society's pet exponent of this type of dancing evidently has not been dancing long enough with her new partners to enable them to attain the finished touch of her former team mate Maurice.

She herself, however, is still the sure, graceful and perfect dancer of correct position and carriage. Her gowns were gorgeous and the best that Paris could provide; her jewels, though many, were worn in excellent taste. The act on the whole, while nothing sensational, is a classy one of its kind and well staged. The man at the piano who accompanied Maximilian Dolin was good; Mr. Dolin displayed unusual technique and tone in both his violin solos.

Miss Walton opened the act in front of the shut-in with a song, entitled "For No Reason At All," her voice being fair and the song was to the effect prologues are for no reason at all, etc. The violinist followed with a solo, an Oriental number, and the act going to full stage, Miss Walton and Mr. Vlad, the latter in native costume, danced the Argentino Tango.

After another well received violin solo Miss Walton and Mr. Leitrum did a Viennese waltz, following it with a one step. All of the dances were accomplished in neat and pleasing manner.

M. H. S.

## "IN THE DARK" OPENING

"In the Dark," a singing and talking comedy act, will open next week at a local Keith house, with a cast of four men and two women.

## MAY AND HILL

Theatre—58th Street.

Style—Singing and comedy.

Time—Fourteen minutes.

Setting—Special.

In this act is a very clever little idea that consistently hangs to its theme and that would strengthen any bill. Opening to a dark stage, the man comes on after the fashion of a burglar, and discovers the woman lying in the alcove. He kisses her, she awakes and screams, the lights go up, and a comedy cross-fire commences.

The idea is based on the "Kiss Burglar" and much of its comedy is derived from this idea. After about five minutes of talk, the man leaves the stage and the woman sings. She has a very pretty lyric soprano voice and puts over her number nicely. The man returns and goes into some more chatter, never getting big laughs, but keeping up a constant run of snickers. They finish with a popular number sung in harmony.

E. H.

## HERIS AND WILLS

Theatre—125th Street.

Style—Acrobatic.

Time—Ten minutes.

Setting—Special.

In Heris and Wills we have a pair of tumblers who have striven to be something more than just tumblers. The act (two men) opens in one, the exterior of an apartment building. The two enter as backyard musicians, with mandolin and guitar. With a comedy entrance they dash through a doorway, in the drop, into the yard.

Next is the yard, set in four. They play a comedy selection, and a woman from one of the upper windows throws them money; a man from another window throws them a horseshoe. Following this, the pair go into burlesque tumbling that gets quite a few laughs. With a little more work, and a little attention to details, this act would make a novelty opener for any kind of bill. E. H.

## NOW DON'T BOTHER ME ANY MORE!!

YES—

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(OF THE NEW YORK EVENING JOURNAL)

WRITES VAUDEVILLE ACTS AND STAGE MATERIAL FOR RECOGNIZED PERFORMERS.

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## STARS OF BURLESQUE

CIRTNCE  
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ComedianBUBBLING  
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PERSONALITY

ERNIE MACK

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FRANK FINNEY  
REVUE  
DIRECTION  
ROKIN & RICHARDSChas.  
Franklyn's  
Ting-a-Ling1921 PUSS 1922  
PUSS

## ORIGINAL MUSICAL BABIES

THE MORETTE SISTERS  
ANNETTE, SOUBRETTE  
LILLIAN, INGENUEBILLY  
WATSON'S  
BIG  
SHOWPRIMA  
DONNA  
AND DOING  
NICELY  
THANK YOU

RUTH OSBORNE

SINGING  
BLUES

MARCIA COMPTON

WITH  
FRANK FINNEY'S  
REVUE

WAIT—WHO—ME—NO—YES—WITH—BILLY—VAIL'S—SWEET—SWEETIES—GEO. LEON

SOUBRETTE  
JIMMY  
COOPER'S  
BEAUTY  
REVUE

BETTY BURROUGHS

MY FIRST  
SEASON  
AND  
MAKING  
GOOD

BOBETTA HALL

INGENUE  
PASSING  
REVUE  
FIRST TIME  
IN BURLESQUE

CHAS. COUNTRY

THANKS TO  
SAMMY  
SPEARS  
AND  
RAE ROTHHEBREW  
COMEDIAN

HARRY EVANSON

WITH  
JOE AND FRANK  
LEVITT'S  
"SOME SHOW"  
SEASON 1921-1922JEAN BEDINI'S  
INGENUE

"PIERRETTE"

"PEEK-A-BOO"  
SEASON 1921-22WITH  
L. H. HERK'S  
"JINGLE  
JINGLE"  
A REAL  
CLASSY  
ACT,  
PIANO AND  
HARMONY

PURCELLA and RAMSAY

Direction  
IKE  
WEBER

EVELYN DEAN and READE

PEGGY

WITH  
AL REEVES  
BEAUTY  
SHOWPrincipal  
Comedian

CHAS. GOLDIE and GOULD

HELEN

Soubrette

WITH JOE WILTON'S HURLY BURLY

DANCING  
SOUBRETTE

BABE MULLEN

JEAN  
BEDINI'S  
PEEK-A-BOOIt's the  
ThoughtPatsy  
with  
"Chick  
Chick"

WILLIE MACK

Remember the good old adage,  
Which should be more often preached;  
Don't cross the bridge before you—  
Until the bridge you've reached.PRIMA DONNA  
Direction  
IKE WEBER

ALTHEA BARNES

WITH  
CHAS. WALDRON'S  
FRANK  
FINNEY  
REVUEPRIMA  
DONNA

JULIA DE CAMERON

WITH  
BARNEY  
GERARD'S  
"FOLLIES OF  
THE DAY"BUMMING  
WITH  
BILLY VAIL'S  
SWEET SWEETIE  
GIRLS

BOBBY

WILSON

E  
M  
M  
ADANCING  
INGENUE  
SOUBRETTE

LEW BROWN gives me more laughs than any Broadway Show (SAM DODY).

## THE NEW YORK CLIPPER

Sherwin & Kelly—Danny Simmons—Allen & Cantor—Kels & Lee—U. S. Jazz Band.

## HALIFAX

(First Half)—Little Big Girl—Fiddler & Perry—Archer & Belford—Wallace & LaFavor.

## HARRISBURG

(First Half)—Beatty & Class—Wild & Hall—Isabel Lowell Co.—Frederick Rolland—Galletti & Koken. (Second Half)—Isabel Lowell Co.—Jarrow.

## ITHACA

Melody Six—Valentine Vox—Oliver & Nettie—Josephine Amaro Co.

## JOHNSON CITY

Creedon & Davis—Five Kirksmith Sisters.

## JAMESTOWN

(First Half)—Carson & Kane—Josephine Amaro Co.—Dorothy Doyle. (Second Half)—Oh You Butler—Walter Manthey.

## JERSEY CITY

(First Half)—Tennessee Ten—Helen Moretti—Mme. Herman Co.—Master Gabriel—Gold & Edwards. (Second Half)—Kennedy & Berle—Henry Lewis & Co.—Mack & Manus—Sabbott & Brooks.

## JOHNSTOWN-PITTSBURGH

Billy Shone—Ryan, Weber & Ryan—Shane & Nice—McRae & Clegg—Leigh, DeLacey Co.

## LANCASTER

(First Half)—Marvel Fay—Carlton & Tate—Varrow—Sutherland Sextette. (Second Half)—Hayatka Bros.—Beban & Mack—Arthur & M. Havel—Galle & Koken.

## LAWRENCE

(First Half)—Allen & Cantor—Danny Simmons—Harry Hayden Co.—Kels & Lee—Lecardo Bros. (Second Half)—Ted & F. Burns—Kane & Grant—Middleton & Spellmyer—Al Wilson—Australian Woodchoppers.

## LEWISTON

(First Half)—Paul & Pauline—Sam Wright—Kane Sisters—Angel & Fuller—Australian Woodchoppers. (Second Half)—Bud Clayton—Rich & Cannon—Wahrman & Mack—Arthur Whitelaw.

## LYNN

(First Half)—LeClair & Sampson—Winlock & Vandkye—Murphy & White—Evelyn Phillips Co. (Second Half)—Bell & Baldwin—Dalton & Craig—Howard & Lewis—Six American Belfords.

## MCKEESPORT

Kidd's Dogs—Joe Hurl—Norton & Noble—Earle & White—Bud Snyder.

## MIDDLETOWN

Jean & Keeley—Jim & G. Guilfoyle—Faden Trio—Melodious Six.

## MORRISTOWN

(First Half)—Selbini & Grovini—Vernon—Anthony & Arnold—Four Ortons. (Second Half)—Jean & Elsie—Baxley & Porter—Wells, Virginia & West—Overseas Revue.

## MECHANICSVILLE

Two Sternads—Green & Burnett—Green & La Fell—Fourous.

## MANCHESTER

(First Half)—Sherwin & Kelly—Kane & Grant—Jones & Jones—Al Wilson. (Second Half)—Stuart & Harris—Lady Oga Towaga—Harry Hayden Co.—Cahill & Romaine—Geo. Stanley Co.

## NEW LONDON

(First Half)—Ecko & Kyo—McCoy & Walton—McDevitt, Kelly & Quinn—Lew Cooper—20th Century Revue. (Second Half)—Van North & Inez—Lipsig—Weber & Ridnor—Hampton & Blake—Werner Amorus Trio.

## NEW BRITAIN

(First Half)—Harvard & Bruce—Meehan & Newman—Polly Moran—Melodious Six. (Second Half)—Commodore Tom—Goodwin & Berman—Around the Clock.

## NO. ADAMS

Nestor & Vincent—Holly & Lee—Klass & Brilliant—Jackie & Billie—Sherman & Rose.

## NORWICH

(First Half)—Klass & Brilliant—Wardell Bros.—Jackie & Billie—Lloyd Nevada Co. (Second Half)—Farnum & Farnum—Manning & Lee—Ecko & Kyo.

## NEW BEDFORD

Archie & G. Falls—Betty Washington—Ander-son & Burt—Wilkins & Wilkins—McLallen & Carson—Ruth Roye—Sheldon Thomas Babs.

## NEWPORT

(First Half)—Samaroff & Sons—Leo Haley—Murphy & Lockmar—Rhoda's Elephants. (Second Half)—Bert & H. Skatell—Charles Martin—Princeton & Watson—Breen Family.

## OLEAN

First Half—Davis & Walker—Oh, You Butler—McKee & Claire Girls—Walter Manchy Co. (Second Half)—Reckles & Arley—Carson & Kane.

## OSSING

Chief Tenderhoe—Meehan & Newman—Miss Jerome Co.—Mary & Al Roye—Zaza & Dell Co.

## PATERSON

(First Half)—Coogan & Casey—Flor Finch Co.—Three Belmonts—Grey & Old Rose—Williams & Lusby. (Second Half)—Lloyd & Rubin—Marie Hart Co.—LaPine & Emery.

## PITTSBURGH

Delondred—Conn & Hart—McConnell & West—Frazer & Bunce—Capt. Bett's Seals—Jack Mc-Cowan—Crane, May & Crane—Three Kundies.

## PASSAIC

(First Half)—Jean & Elsie—Jim & G. Guilfoyle—Not Yet, Marie—Wells, Virginia & West—Her-ras & Wills. (Second Half)—Walton Duo—Anthony & Arnold—Adroit Revue—Wm. Hallen—Melnotte Duo.

## PITTSFIELD

(First Half)—Commodore Tom—Holly & Lee—

## VAUDEVILLE BILLS

(Continued from page 21)

Frank Ward—Rolland & Mahan—Nestor & Vincent—Dave & Lillian. (Second Half)—Kaufman & Lillian—Nine & Evans—Harvard & Bruce.

## PITTS—JOHNSTOWN

Touch in Time—Hardy Bros.—Erkhoff & Gordon—Halley & Nobel—Wm. O'Clare & Co.

## PARKERSBURG

(First Half)—Hamilton & Bradbury—Al & Angie Knight—Green & Myra.

## PHILADELPHIA

Keystone—Alvin & Kenny—Brent Hayes—Dr. Harmon—Redmond & Wells—Jack Roof & Co.

## WM., PENN.—VAN CAMP'S PIGS

—Wm. & Smith & Backer—Dunbar—Potter & Hartwell. (Second Half)—Story & Clark—Mallia & Bart—Lew Cooper—Kitty Francis Co.

## GIRARD

(First Half)—Hayatka Bros.—Lorraine St. Clair Co.—Fid Gordon—Guitare Stock Co.—Van Camp's Pigs. (Second Half)—Local Bell Boys—Wald & Hill—Girard Stock Co.

## QUEBEC

Bell & Blondie—Flo & Ollie Walters—Chadon Trio—Ackland & May—Jug McBanns.

## READING

(First Half)—Bohn & Bohn—Jack Goldie—Mason & Shaw—Jay Regan Co.—Rubeville. (Second Half)—Turner & Grace—Black & O'Donnell—At the Party—Marino & Verga—Rolland Travers Co.

## SHENANDOAH

(First Half)—Devoe & Statzer—Doherty & Dixon—Fisher & Gilmore—Nola St. Claire Co. (Second Half)—Louis Leo—Suzanne Tompkins—Copes & Hutton—Fashion Plate Revue.

## SHAMOKIN

(First Half)—Will, Lacey—Marie Sparrow—Beban & Mack—Syncopation Six. (Second Half)—The Herbergs—Lorimer & Kaye—Sullivan & Myers.

## STEUBENVILLE

(First Half)—Hugh & O'Donnell—Earle & Sunshine—Fargo & White—Kid's Dogs. (Second Half)—Hart & Helene—Billy Bouncer's Circus.

## STAMFORD

(First Half)—Jean & Arthur Kelly—Goodwin & Berman—Ray & Ryan—Around the Clock—Meehan & Newman. (Second Half)—Merez & Haswell—Frank Mullane—Toyland Follies.

## SARATOGA

Bea Belmont—Barret & Cuneen—Four Bards.

## SYRACUSE

(First Half)—Paul Vean & Miller—Stevens & King—Jeanette Childs—Tango Shoes—Three Little Pals. (Second Half)—Jim Valdare—Two Stenards—Tom & Dolly Ward—Pardo & Arch—Arabian Nightmare.

## TORONTO

(First Half)—Frozini—Dora Hilton—Lane & Whalen—Muller & Stanley—Dupree & Dupree. (Second Half)—Harlem Opera House—Officer Hyman—Belle & Carson—Dave Ferguson Co.—Courtney & Irwin—Morton Jewell Co.

## UTICA

(First Half)—T. & D. Ward—Annabelle—Selly & Kennedy—Amaranth Sisters. (Second Half)—Visser Co.—Edward Miller Co.

## WATERTOWN

Walman—Creedon & Davis—Kirksmith Sisters.

## WHEELING

(First Half)—Calvin & O'Connor—Pisano & Bingham—Seed & Austin—Foley & Latour—Frances Roeder. (Second Half)—Wolford & Burgard—Marie Sparrow—Pinched—Bessie Brown-ing.

## WASHINGTON

Menetti & Sidelli—Grace Nelson—Flirtation—Marie Morstrom—McCartone Marrone.

## WOONSOCKET

(First Half)—Francis Bell & Boys—Leipsig. (Second Half)—Arthur Astill Co.

## YORK

(First Half)—Turner & Grace—Black & O'Donnell—At the Party—Marino & Verga—Rolland Travers Co. (Second Half)—Bohn & Bohn—Jack Goldie—Mason & Shaw—Jay Regan Co.—Rubeville.

## POLI CIRCUIT

Week of Nov. 21, 1921

## BRIDGEPORT

Poli's (First Half)—Joe Allen—Chas. Keating Co.—Wm. & Mary Rogers—Leo Donnelly Co. (Second Half)—Ladore & Beckman—Reed & Tucker—Stan Stanley.

## PLAZA

(First Half)—Peters & Lebuff—Annie Kent—Smith & Nieman—Brownless Follies. (Second Half)—Laypo & Benjamin—Arthur & Leah Bell—John Elliott & Girls—Cinderella Revue.

## HARTFORD

Capitol (First Half)—Jason & Harrigan—Stan Stanley—Primrose Trio. (Second Half)—Russell & Hayes—Chas. Keating Co.—Tom. Kelly—Hope.

## PALACE

(First Half)—Wise & Wiser—Renard & Tucker—Stan Stanley.

## NEW HAVEN

Palace (First Half)—Ladore & Beckman—Espe & Dutton—Hamilton & Barnes—Virginia Romance—Stan Stanley Co.—Hackett & Delmar Revue.

## NEW HAVEN

Palace (First Half)—Ladore & Beckman—Espe & Dutton—Hamilton & Barnes—Virginia Romance—Stan Stanley Co.—Hackett & Delmar Revue.

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LEW BROWN writing for RUTH ROYE (special material).

—Billy Lightelle Revue—Saxton & Farrell—Ken-ny, Mason & Scholl—Kitner & Rainey. (Second Half)—Engle & Marshall—Great Howard—La France & Harris.

## ELGIN

Rialto (First Half)—Marston & Manley—Wills, Gilbert & Co. (Second Half)—Coscia & Verdi—Maxwell Quintette.

## EVANSVILLE

Grand—Booth & Nina—Hill & Crest—Hamlin Mack—Hal Johnson & Co.—Ray & Emma Dean.

## TERRE HAUTE AND EVANSVILLE SPLIT

FORT SMITH ARK.

Joie (Second Half)—Artois Brothers—Swift & Daley—Nash & O'Donnell—Jennings & Howland—Howard & Fields.

## GALESBURG

Orpheum (First Half)—Hanson & Burton Sisters—Fields & Harrington—Gordon & Day. (Second Half)—Wastika & Understudy—Hall & Dex-ter.

## GRAND ISLAND, NEB.

Majestic—Joyner & Foster—Hanley & Howard—Tucker Macy & Hawks—Cliff Bailey Duo.

## JOLIET

Orpheum (First Half)—Foster & Peggy—Foster, Ball & Co.—Billy Gerber Revue. (Second Half)—Adams & Barnett—Newport & Stirk Trio—Crandell's Riding School.

## KANSAS CITY, MO.

Globe (First Half)—Thornton Sisters—John Geiger—Monroe Brothers—Jo Jo Harrison—Toy Ling Foo Co. (Second Half)—The Hennings—Viola & Lee Lewis—Howard & Jean Chase Co.—Austin & Delaney—Melo Danse.

## KENOSHA, WISC.

Virginian Theatre (Sunday)—Cozy Revue—Chas. & Anna Clocker. (Saturday) Chas. Ledegar—Irene Jonani—Harry Holden & Co.—Moore & Shy.

## LINCOLN, NEB.

Liberty (First Half)—William & Taylor—William & Tip—William & Barnes—Huck & Hudson—Renard & West—Edna May Foster Co.—Espe & Dutton—Pawton & Marks.

## WILKES-BARRE

Poli's (First Half)—Denno Sisters & Co.—Billy & Irene Telak—Sidney & Payne—Tucker & Winfred—Berlo Girls. (Second Half)—Three Martells—Platt & Dorsey—Geo. Alexan Co.—Maurice Ordway—Dance Voyage.

## W. V. M. A.

CHICAGO

Lincoln Hippodrome (First Half)—Gordon & Germaine—Roberts & Clarke—Shriner & Fitzsimmons—Lulu Coates and Her Crackerjacks. (Second Half)—Larime & Hudson—Renard & West—Edna May Foster Co.—Espe & Dutton—Pawton & Marks.

## WORCESTER

Poli's (First Half)—Bob & Tip—William & Taylor—The Love Nest—Burke & Durkin. (Second Half)—Larime & Hudson—Renard & West—Edna May Foster Co.—Espe & Dutton—Pawton & Marks.

## WILKES-BARRE

WILKES-BARRE

Poli's (First Half)—Bob & Tip—William & Taylor—The Love Nest—Burke & Durkin. (Second Half)—Larime & Hudson—Renard & West—Edna May Foster Co.—Espe & Dutton—Pawton & Marks.

## WILKES-BARRE

WILKES-BARRE

Empress (First Half)—Bobby—Blossom Seeley—Wanzer & Palmer—Orville & Stamm. (Second Half)—Nelson & Madison—Blossom Seeley & Co.—Bill Robinson—Two Rectors.

## OMAHA, NEB.

Empress (First Half)—Cliff Bailey Duo—Bobby & Earl—Browning & Davis—Beatrice Morrell Sextette. (Second Half)—Hugh O'Donnell & Co.—Rontino & Berette—Warren & O'Brien—Five Troubadours.

## OTTAWA

Gayety (Sunday)—Foster & Peggy—Jimmy Dunn—Bilie Gerber Revue—Foster, Ball & Co.—Maude Ellet & Co.

## OKLAHOMA CITY

Orpheum (First Half)—The Kellogs—Knight & Sawtelle—On Fifth Avenue—Harry Watkins—Rahm's Monkeys.

## PEORIA

Orpheum (First Half)—Wilfred Du Bois—Adams & Barnett—Claire Vincent & Co.—Lang & Vernon—Adelaide Bell & Co. (Second Half)—Ross & Foss—Dave Harris and Band—Kenny, Mason & Scholl.

## QUINCY, WIS.

Rialto Theatre (Sunday)—Irene Jonani—Harry Holden & Co.—Kavanaugh & Everett. (First Half)—Chas. Seaman—The Question—Kennedy & Davis—Rosa King Trio. (Second Half)—Marston & Manley—Dance Flashers & Butler.

## ROCKFORD

Palace (First Half)—Nelson & Madison—Sarah Padden & Co.—Bill Robinson—The Rectors. (Second Half)—"Broke"—"Pep"—Wanzer & Palmer.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Hanley & Howard—Five Troubadours—Keno Keyes & Melrose. (Second Half)—Gordon & Delmar—

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## DAVIS, TANEAN & DAVIS

### EMIL CASPER MARRIES

ST. LOUIS, Mo., Nov. 18.—Emil Casper, featured comedian with the Dave Marion Show, was married on the stage of the Gayety Theatre, here, tonight, to Hazel Clarke, a member of the company. Mayor Kiel, of this city, was the best man. A number of city officials, as well as many well known theatrical persons, were present.

### NEW TRIO FOR "JAMBOREE"

The Jamboree Three, a new trio, will join James E. Coopers "Big Jamboree" the week of November 28, at the Empire, Toledo, replacing the trio now with that show.

### HOWARD PADEN IN STOCK

GRAND RAPIDS, Mich., Nov. 19.—Howard E. Paden, former juvenile in burlesque, is appearing in musical comedy stock at the Orpheum here, and is booked for the season.

### REIDER TO MANAGE GAYETY

It was reported on Broadway Monday, that Sam Reider had left New York for St. Louis to manage the Gayety, that city.

### PHILLIPS IS GEN'L MGR.

Artie Phillips has been appointed general manager of the Irons and Clamage interests, with headquarters in Chicago.

LEW BROWN now writing material for MARGARET YOUNG.

THOUSANDS OF ACTS USED JACK MAHONEY'S "Tulip and Rose," "Kentucky Days" and other hits, and thousands more will use his brand new idea song

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### PROGRAM

## "I HEARD"

Producers .....	LEWIS & GORDON
Star .....	PAUL DECKER
Author .....	EDWIN BURKE
Cast .....	NINA SAVILLE HELEN VALLEY FRANK TAYLOR
Name of Act .....	"I HEARD"
Circuit .....	KEITH'S
Booked .....	SOLID

## "NUF SAID"

## BABE WARRINGTON

IN VAUDEVILLE WITH "MISS CUPID" COMPANY

## VINCENT and SULLY

ECCENTRIC GOBS

Direction IRV. COOPER

## THE SUNSHINE BOYS WITH A DARK CLOUD

### BOHEMIAN SHOW GIVEN

Last Sunday night saw the largest Bohemian night performances given so far this season at the N. V. A. Fourteen acts were presented bringing the closing of the show to around midnight. Those on the bill were: Ruth Elgin, Howard and Sadler, Juliette Dika, Evans and Wilson, Ruby Norton, Ruth Roye, Wilson Bros., Roscoe Ails & Co., Sylvia Sims, Charles F. Adams, Charles Terry, Mason and Shaw, Harry and Grace Ellsworth and Dave Roth.

### COURTNEIDGE TO DO GABRIELLE

LONDON, Nov. 21.—"Gabrielle," a light opera, will be produced under the direction of Robert Courtneidge at the King's, Glasgow, on Boxing Day, from where it will move on to London after a month.

### DOTTIE LEIGHTON SIGNS

Dottie Leighton has replaced Fanny Purcell as prima donna of Sim Williams' "Mutt and Jeff" show.

### "BOWERY BURLESQUERS"

(Continued from page 19) in getting it over, and they deserved the applause they received.

The "Bowery Burlesquers" is a musical comedy of a high class order. It is a scene production seldom seen in burlesque and handsomely costumed. It has a dandy cast, headed by two excellent performers. SID.

## BURLESQUE ROUTES

## COLUMBIA CIRCUIT

Al Reeves Beauty Show—Empire, Providence, 21-26; Casino, Boston, 28-Dec. 3. Abe Reynolds Revue—Empire, Brooklyn, 21-26; Empire, Newark, 28-Dec. 3. A Whirl of Gayety—Empire, Albany, 21-26; Gayety, Boston, 28-Dec. 3. Billy Watson Show—Gayety, Washington, 21-26; Gayety, Pittsburgh, 28-Dec. 3. Big Jamboree—Star, Cleveland, 21-26; Empire, Toledo, 28-Dec. 3. Bits of Broadway—Empire, Toledo, 21-26; Lyric, Dayton, 28-Dec. 3. Bon Ton Girls—Majestic, Jersey City, 21-26; Stamford, Ct., 28; Bridgeport, 29-30; Worcester, Mass., Dec. 1-3. Big Wonder Show—Grand, Hartford, Ct., 21-26; Hyperion, New Haven, 28-Dec. 3. Cuddle Up—open 21-26; Gayety, St. Louis, 28-Dec. 3. Dave Marlon Show—Star & Garter, Chicago, 21-26; Gayety, Detroit, 28-Dec. 3. Frank Finney Revue—Gayety, Pittsburgh, 21-26; open, 28-Dec. 3; Star, Cleveland, 5-10. Flashlights of 1922—Columbia, Chicago, 21-26; Berchell, Des Moines, Iowa, 27-28. Follies of the Day—Berchell, Des Moines, Iowa, 20-21; Gayety, Omaha, Neb., 28-Dec. 3. Folly Town—Gayety, Buffalo, 21-26; Gayety, Rochester, 28-Dec. 3. Greenwich Village Revue—Casino, Brooklyn, 21-26; People's, Philadelphia, 28-Dec. 3. Garden of Frolics—Bastable, Syracuse, 21-23; Colonial, Utica, 24-26; Empire, Albany, 28-Dec. 3. Girls de Looks—Casino, Boston, 21-26; Columbia, New York, 28-Dec. 3. Golden Crooks—Palace, Baltimore, 21-26; Gayety, Washington, 28-Dec. 3. Harvest Time—open 21-26; Star, Cleveland, 28-Dec. 3. Hello 1922—Miner's Bronx, New York, 21-26; Orpheum, Paterson, 28-Dec. 3. Jingle-Jingle—Hyperion, New Haven, 21-26; Miner's Bronx, New York, 28-Dec. 3. Jack Singer's Big Show—Gayety, Kansas City, 21-26; open 28-Dec. 3; Gayety, St. Louis, 5-10. Knick Knacks—Gayety, Detroit, 21-26; Gayety, Toronto, Ont., 28-Dec. 3. Keep Smiling—Casino, Philadelphia, 21-26; Hurtig & Seamon's, New York, 28-Dec. 3. Lew Kelly Show—Olympic, Cincinnati, 21-26; Columbia, Chicago, 28-Dec. 3. Mollie Williams Show—Gayety, Toronto, Ont., 21-26; Gayety, Montreal, Can., 28-Dec. 3. Maids of America—Gayety, Montreal, Can., 21-26; Gayety, Buffalo, 28-Dec. 3. Odds and Ends—Columbia, New York, 21-26; Casino, Brooklyn, 28-Dec. 3. Peek-a-Boo—Gayety, Boston, 21-26; Grand, Hartford, Ct., 28-Dec. 3. Rose Sydell's London Belles—People's, Philadelphia, 21-26; Palace, Baltimore, 28-Dec. 3. Step Lively Girls—Lyric, Dayton, 21-26; Olympic, Cincinnati, 28-Dec. 3. Sam Howe's New Show—Gayety, Omaha, 21-26; Gayety, Kansas City, 28-Dec. 3. Sporting Widows—Gayety, Rochester, 21-26; Bastable, Syracuse, N. Y., 28-30; Colonial, Utica, Dec. 1-3. Sugar Plums—Orpheum, Paterson, 21-26; Majestic, Jersey City, 28-Dec. 3. Twinkle Toes—Hurtig & Seamon's, New York, 21-26; Empire, Brooklyn, 28-Dec. 3.

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Town Scandals—Empire, Newark, N. J., 21-26; Casino, Philadelphia, 28-Dec. 3. Tit-for-Tat—Bridgeport, 22-23; Worcester, Mass., 24-36; Empire, Providence, 28-Dec. 3. World of Frolics—Gayety, St. Louis, 21-26; Star and Garter, Chicago, 28-Dec. 3.

## AMERICAN CIRCUIT

Baby Bears—Park, Indianapolis, Ind., 21-26; Gayety, Louisville, 28-Dec. 3. Bathing Beauties—Empire, Cleveland, 21-26; open 28-Dec. 3; Penn Circuit, 5-10. Beauty Revue—Lyric, Newark, N. J., 21-26; Asbury Park, 28; Long Branch, 29; Schenectady, Dec. 1-3. Broadway Scandals—Gayety, Milwaukee, 21-26; Haymarket, Chicago, 28-Dec. 3. Chick Chick—Howard, Boston, 21-26; open 28-30; Fall River, Dec. 1-3. Cabaret Girls—Open 21-23; Fall River, 24-26; Gayety, Brooklyn, 28-Dec. 3. Dixon's Big Revue—Avenue, Detroit, 21-26; Englewood, Chicago, 28-Dec. 3. French Frolics—Open 21-26; Empire, Cleveland, 28-Dec. 3. Follies of New York—Empress, Cincinnati, 21-26; Open 28-Dec. 3. Grown-Up Babes—Academy, Buffalo, 21-26; Avenue, Detroit, 28-Dec. 3. Girls From Joyland—Haymarket, Chicago, 21-26; Park, Indianapolis, 28-Dec. 3. Harum Scarum—Plaza, Springfield, 21-26; Howard, Boston, 28-Dec. 3. Hurly Burly—Gayety, Brooklyn, 21-26; Bijou, Philadelphia, 28-Dec. 3. Jazz Babes—Elmira, 21; Binghamton, 22-23; Oswego, 24; Niagara Falls, 25-26; Academy, Buffalo, 28-Dec. 3. Lid Lifters—Gayety, Louisville, 21-26; Empire, Cincinnati, 28-Dec. 3. Little Bo-Peep—Capitol, Washington, 21-26; Allentown, 28; Easton, 29; Reading, 30; Scranton, Dec. 1-3. Lena Daly and Her Kandy Kids—Olympic, New York, 21-26; Star, Brooklyn, 28-Dec. 3. Mischief Makers—Penn Circuit, 21-26; Gayety, Baltimore, 28-Dec. 3. Monte Carlo Girls—Gayety, Baltimore, 21-26; Capitol, Washington, 28-Dec. 3. Miss New York, Jr.—Allerton, 21; Easton, 22; Reading, 23; Scranton, 24-26; Olympic, New York, 28-Dec. 3. Peace Makers—Century, Kansas City, 21-26; open 28-Dec. 3; Gayety, Minneapolis, 5-10. Pell Mell—Open 21-26; Gayety, Minneapolis, 28-Dec. 3. Puss-Puss—Cohen's, Newburgh, 21-23; Cohen's, Poughkeepsie, 24-26 Plaza, Springfield, Mass., 28-Dec. 3. Record Breakers—Academy, Pittsburgh, 21-26; Penn Circuit, 28-Dec. 3. Some Show—Gayety, Minneapolis, 21-26; Gayety, Milwaukee, 28-Dec. 3. Sweet Sweetie Girls—Star, Brooklyn, 21-26; Empire, Hoboken, 28-Dec. 3. Social Follies—Bijou, Philadelphia, 21-26; open 28-Dec. 3; Asbury Park, N. J., 5; Long Branch, N. J., 6; Schenectady, N. Y., 8-10.

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## RE-ENGAGED FOR "FOLLIES"

Flossie Everett and Ben Holmes have been re-engaged by Max Spiegel, for the Abe Reynolds' "Revue" for next season. They signed last week. Holmes will produce the show again. He will also produce the "Social Follies," next season.



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## ORCHESTRA NEWS

## FULLER IN MARITAL TANGLE

Earl Fuller, the orchestra leader, now on the road, was made a defendant last week by Mrs. Beulah Fuller in a suit for separation, in which she asks a temporary alimony of \$300 per week and a counsel's fee of \$3,000.

Her papers reveal that she was number two on the list of wives. Marie Downing it is stated was married to him in 1907 and divorced him in 1919. The plaintiff further stated that she became Fuller's common law wife Aug. 20, 1916, and that at the time she had no knowledge of the original Mrs. Marie Fuller. Many letters sent her by Fuller telling of "burning love, exquisite happiness and lonesome nights" have been submitted in support of her claims.

Fuller, in his answer, states that his financial condition is such that he was unable to pay 41 cents charges on a telegram and that he has had to pawn his own and his present wife's jewelry. The orchestra leader at present is living with another Mrs. Fuller, formerly Miss Morva Williams, whom he married in Greenwich, Conn., in Oct., 1919. Scannell & Geraghty represent Mrs. Beulah Fuller. House, Grossman and Vorhaus are appearing for the musician.

## SYRACUSE SYMPHONY FORMED

SYRACUSE, Nov. 21.—The long sought for organization of a symphony orchestra was finally carried out here, and Syracuse will have such an orchestra, the first concert to be given on January 5th, with another following three days later. Henri de Pavloff, who recently made his home here, will conduct the orchestra.

Plans in the past for the orchestra fell through on account of lack of leadership and proper methods. For the past few weeks, however, prominent Syracuse people, with the aid of George P. Wilson, secretary of the local Musicians' Union, other well-known musicians and Mr. de Pavloff co-operated and the plans drawn whereby the musicians of the town got together.

The first rehearsal has already been held and Prof. George Smith, of the university; Dr. Claussen, Melville Clark and others are associated with Mr. de Pavloff in perfecting the organization. The best musicians in the city have been selected, numbering about fifty, all of whom are enthusiastic over the result. Much credit is due Mr. de Pavloff, who has an international reputation and has conducted some of the most famous orchestras in the world.

## LORRAINE IN "FROLICS"

Oscar Lorraine, the "Violin Nuttist," is now appearing on the Ziegfeld Roof in the "Frolics," minus his fiddle, in a new act consisting of mind reading. Assisted by Master Voros, a young Hungarian, brought to this country by Lorraine, they give audience and private seances with young Voros on the reading end.

Master Voros, who is only nineteen, reads the mind through contact with a person's finger tips and made his first public appearance two weeks ago at one of the N. V. A. Clown Nights.

## KRAUS ORCHESTRA IN SOUTH

Arthur M. Kraus has sent an eight-piece orchestra to the Ormond Hotel, a winter resort at Ormond Beach, Florida, for the winter season. The orchestra is to leave shortly and will play at the hotel all season.

## LOU DORN AT PALM GARDEN

Lou Dorn and his Georgia Five are now at the Palm Garden, Philadelphia, taking the place of Charles Strickland, who closed there recently. The outfit is playing under the direction of Arnold Johnson.

## LEWIS OUT OF CASTLE INN

Harry Lewis is out of the Castle Inn, where he acted in the capacity of musical director for some time. No successor has been named at the Inn as yet.

## BIG ORCHESTRAS AT BALL

A half dozen of the big Broadway dance orchestras played at the Hotel Pennsylvania last week, when dealers of the talking machine industry and their guests attended a brilliant ball. Among those who rendered the music for the evening were Ted Lewis' Jazz Band, Kruger's Orchestra, Paul Whiteman's Orchestra, the All Star Trio, the Paul G. Biese Trio and the Happy Six.

## SYRACUSE BAND HERE

The Syracuse University Band, by request of the college sporting fraternity, accompanied the team to the Polo Grounds last Saturday, where they played at the Syracuse-Dartmouth game. The band, which is under the leadership of C. E. Learn, is composed entirely of college men and is one of the most popular bands up-state.

## DABNEY ON ZIEGFELD ROOF

Ford Dabney and his orchestra re-opened at the Ziegfeld Roof last Thursday night for their sixteenth consecutive season at that resort. This same combination holds the record of being the oldest orchestra playing on Broadway, having been with Ziegfeld since he inaugurated his "Follies" on top of the new Amsterdam Theatre roof.

## SAMUELS FOR BENEFIT

Joe Samuels and orchestra have been selected to play at the Junior League of the Stuyvesant Polyclinic's affair at the Biltmore the first week in December. Well known vaudeville acts and talent will also be present at the ball, which is for the benefit of a charitable organization.

## BOOKED FOR HOTEL

The Hotel Ellisburg, Lakewood, N. J., will resume its usual policy of dancing throughout the winter season, and a concert and dance orchestra has been sent from the Arthur M. Kraus office for the opening date, November 23.

## HARRIS AT CLUB DE VINGT

Jack Harris, who closed recently at Pierre's, has returned to the Club de Vingt as musical director, which position he has held for a number of seasons until last summer. The club now holds forth at the Waldorf-Astoria.

## STODDARD AT BEAUX ARTS

Harry Stoddard's Orchestra which followed Ray Hiller's combination in Ed. Wynn's Carnival and closing recently with that show opened at the Beaux Arts, Philadelphia; placed by Jos. B. Franklyn.

## OTIS TO DIRECT AT EMPIRE

William Otis will be the orchestral director of the Empire Theatre, Syracuse, which opens as a picture house on Thanksgiving Day. A twelve-piece orchestra is now being formed for the house.

## ARTHUR PRYOR FOR MIAMI

Arthur Pryor and his band have been engaged for the Winter season at Miami, Florida. The engagement will open on December 7.

## EDDIE DAVIS AT SHERRY'S

Eddie Davis, formerly musical director at the Waldorf-Astoria, is now acting in similar capacity at Sherry's Fifth Avenue resort.

## POODLES HANNEFORD INJURED

Poodles Hanneford, the clown member of the Hanneford Riding Family, severely injured himself on his first performance in vaudeville last Monday at the matinee performance at the Winter Garden, but with the aid of a physician he made every show last week and not even his most intimate friends knew of his injuries.

It was while making his flying leap to a sitting posture on his horse that he went over the horse's back and fell against the ring-curb. Three of his ribs were injured.

## VAUDEVILLE NEWS

## STANLEY MUST PAY ALIMONY

Stan Stanley, the vaudeville actor, must pay his wife temporary alimony of \$100 a week and counsel fees of \$500 pending final judgment in her suit for separation, according to the decision handed down in the Supreme Court last week by Justice Mullan. Mrs. May Stanley, the wife of the comedian, sued on the ground of cruelty. The couple were married in 1910 and have two children, a girl of six and a boy of two years of age.

Among other things Mrs. Stanley charged that her husband had broken her nose in Atlantic City on one occasion, and knocked her unconscious at another time in a Coney Island cabaret.

Two letters written to her by Stanley were important exhibits in Mrs. Stanley's action. One of them said, in part:

"I'm no angel, and if you can get any one better than me, go to it."

The other, which displayed Stanley's versatility, was written in free verse, or, as the poets say, *vers libre*. It follows:

"Dear May:  
Since you double crossed me, why I've been living.

Stewed every night.

Wow!

I'm cock-eyed now and I'm going to stay that way until I die.

You were wrong with me and now I've found it out and it hurts.

I love you and only you. If anything else occupies my attention it's because you did not fight for what belongs to you.

Figure it out.

Kiss the babies for me.

You double crossed me and trifled before I did.

If you didn't and you're on the level, let me see you.

If you need dough, you've got a pen.

Show me.

Yours as ever, but must be shown.

STAN."

## LOEW GIVING BIG SHOWS

SAN FRANCISCO, Nov. 21.—Loew's Casino is presenting an unusually elaborate bill for its present admission prices of 30 cents matinee, and 60 cents night. Six reels of pictures open the show, followed by four or five acts of vaudeville, and finishing with the Will King Co., musical comedy tab that runs one hour and a half.

In the tab, seven singing numbers and same number of costumes are used, while four complete scenic changes are made.

## PAINTING FOR ASYLUM

Julius Tannen, the monologist, and other graduates of the Hebrew Orphan Asylum at Amsterdam avenue and 137th street, presented a life-size painting of Edward Lauterbach, for 40 years trustee of the Asylum, to the Home, at a large meeting held there on Sunday. Edwin Franko Goldman, the well-known bandmaster, is also a graduate of the Home.

## RICKARD AT COLUMBIA

Al Rickard, in his ventriloquist act, was one of the hits of last Sunday's Columbia theatre concert in New York. He exploits his dummy in clever style, without any movement of his lips and the comedy dialogue went over in good style. The finishing song was well done, started by the dummy, and finished by himself for several recalls.

## WOLFE SISTERS IN NEW ACT

The Wolfe Sisters start rehearsals this week on new dancing act to be produced by Mlle. Marguerite and Frank Gill, and presented on the Keith time. Paddy Ivory has been engaged to work with the girls.

## VAUDEVILLE AT LYDIA

CHICAGO, Ill., Nov. 21.—Maurice Hellman has taken over the Lydia Theatre, and will devote the playhouse to vaudeville and motion pictures.

LEW BROWN wrote two great comedy songs for BOBBIE NELSON.

## NAZZARO ON SHUBERT TIME

Nat Nazzaro Jr. and Company is the latest standard Keith vaudeville act to go over to the Shuberts, signing with that agency for an indefinite period and opening immediately for two Sunday Concerts, and appearing at the Winter Garden the following day. The act closed at the Palace on the Keith time a week ago last Saturday, and were to open the following Monday in Newark. However, the company laid off last week signing with the Shuberts in the meantime.

Queenie Nazzaro, manager of the Nazzaro Company who completed the negotiations with the Shuberts, denied that the break with the Keiths was the result of a money controversy. She intimated that that Nazzaro had more of a future with the Shuberts and that there were possibilities of his appearing in one of the firm's productions as well as in vaudeville.

Nat Nazzaro Jr. has appeared in Keith houses in his own act for the past three years, and previous to that played on the circuit for more than eight years in other acts, literally growing up with the United Time. The act which he is presenting at the Shubert houses is practically the same that he has been doing recently.

## ORPHEUM ADOPTS BABY

MINNEAPOLIS, Nov. 22.—Master Orpheum, Jr., the three-weeks-old baby deserted in the nursery of the new Hennepin Theatre here, is destined to be a very lucky orphan indeed, according to the plans of the Orpheum Jr. company at the orders of Martin Beck.

The little tot, whom its mother had left in charge of the nurse in the theatre's nursery while she was supposedly seeing the show but never returned, will be adopted by the theatre as a ward of the incorporation. Frank N. Phelps, manager of the Hennepin, on instructions from Martin Beck, head of the organization, has applied to the court to be made the boy's legal guardian. In the meantime the little fellow is at a hospital waiting the court's decision.

Nicknaming the baby Master Orpheum Jr., it is Mr. Phelps' plan to make the adoption and the raising of the child strictly a business affair. The baby will be raised in the theatre nursery and will be paid a certain salary each week as an advertising valuation. This money will be placed in a trust fund for the boy. If the plans do not miscarry, the baby will have the distinction of being the only attraction on the Orpheum Circuit not paying an agent's commission.

## "MIRACLE GIRL" AT KEITH'S

WASHINGTON, D. C., Nov. 21—Hope Eden, "The Miracle Girl," is being featured this week at Keith's Theatre. Miss Eden is billed as "An astonishing revelation of psychic phenomena and mental telepathy," and tells the name of anyone in the audience. A unique publicity stunt is the appearance of Miss Eden at all of the leading department and other stores here, on different days, and intervals meeting the patrons of each place personally.

## NEW HOUSE ON SUN CIRCUIT

The Gus Sun Circuit gets a new house Thanksgiving Day with the opening of the Strand Theatre, Oswego, N. Y. The house will play a half week (last half), two act policy, running pictures exclusively the other half. The new theatre is under the ownership and management of Charles Sesonski, also owner of the Avon Theatre at Watertown.

## MARGARET SUMNER IN VAUDEVILLE

Margaret Sumner, who was seen last season in "Rollo's Wild Oats," made her debut in vaudeville this week opening at a Brooklyn house, under the direction of Hockey & Green. The act is a novel skit entitled the "1950 Girl," and she has been routed over Keith and Orpheum circuits.

## THE NEW YORK CLIPPER

(Continued from page 25)

Jas. H. Cullen—Lutes Bros. (Second Half)—  
Hollins Sisters—Wm. Gaxton & Co.—Pinto &  
Boyle—Cameran Sisters.

## SOUTH BEND

Orpheum (First Half)—Watts & Ringgold—  
Jean Barrios—Howard & Ross—Fiske & Lloyd—  
Yip Yip Yaphankers. (Second Half)—Willie  
Hale & Bro.—Folli & Leroy—Carlisle & Lamal—  
Sarah Padden & Co.—Sid Lewis—“Smiles.”

## TOPEKA, KAN.

Novelty (First Half)—Marian Beauchair & Co.—  
Byron & Price—Tom. Brown's Musical Revue—  
Ernest Hiatt—LeFevre & Sykes. (Second Half)—  
John Geiger—Thornton Sisters—Monroe Brothers—  
Jo Jo Harrison—Toy Ling Foo Co.

## TULSA, OKLA.

Orpheum (Second Half)—The Kelloggs—Knight &  
Sawtelle—On Fifth Avenue—Harry Watkins—  
Raffin's Monkeys.

## TERRE HAUTE

Hippodrome (Second Half)—The Cotton Pickers—  
Mellon & Renn—John T. Ray & Co.—“Dreams.”  
(Split with Evansville.)

## PANTAGES

MINNEAPOLIS, MINN.  
Tybelle Sisters—Hall & Francis—Harry La  
Mour & Co.—Sampsel & Leonhardt—Noodles Fagin  
—Seven Tumbling Demons.

## WINNIPEG, MANITOBA

Smith's Animals—Mabel Harper & Co.—Pan-  
theon Singers—Benzel & Baird—Lunatic Bakers.  
GREAT FALLS AND HELENA, MONT.

Klaas, Manning & Klaas—Hayden Goodwin &  
Roe—Dancing Humphreys—Al. Fields—Dr. Paul-  
ing.

BUTTE, ANACONDA, AND MISSOULA, MONT.  
Pedrick & Devere—Zelda Santley—Johnson Fox &  
Gibson—Glasgow Maids—Fred & Tommy Hay-  
den—Ishawka Bros.

## SPOKANE, WASH.

Latoy's Models—Violet Carlson—Melodies &  
Steps—The Night Boat—Foster & Ray—Six Tip  
Tops.

## SEATTLE, WASH.

Conchas, Jr.—Roland & Ray—Chuck Reisner—  
Legonna & Jazzband—Jack Dempsey—Bee Palmer  
—Harry Van Tassen.

## VANCOUVER, B. C.

Daley & Berle—Jack Lait's “Help”—Terminal  
Four—Arizona Joe—Byal & Early.

## TACOMA, WASH.

Three Alexes—Bernard & Ferris—Paisley Noon  
& Co.—Lee Morse—Sheffit's Revue.

## PORTLAND, OREGON

Madam Paula—Chung Hwa Four—Doral Blair  
& Co.—Neil McKinley—House David Band.

## TRAVEL

Laretto—Cuba Quartette—Harry Antrim—Yes,  
My Dear—Bardwell, Mayo & Renstrom.

## SAN FRANCISCO, CAL.

Jones & Sylvester—Genevieve May—Carl Rosini  
—Dixie Land—Charles Gerard & Co.

## OAKLAND, CAL.

Margaret Alvarez—Stafford & De Ross—Har-  
mony Four—Thirty Pink Toes—Harry Bussey—  
Chas. Althoff—John R. Gordon & Co.

## LONG BEACH, CAL.

Humberto Bros.—Juanita Hansen—Ann Suter—  
Kennedy & Rooney—Brazilian Heiress—Will Mor-  
rissey.

## SAN DIEGO, CAL.

Rekoma—Clara & Neeley—Jerome North—Little  
Caruso—Coleman & Ray—Walton & Brandt—  
Kane, Morey & Moore.

## SALT LAKE, UTAH

Paul Sydell—Carleton & Belmont—Mary Riley  
—Petite Revue—Walters & Walters—Powell  
Troupe.

## OGDEN, UTAH

Edge of World—Amors & Jeanette—Tale of  
Three Cities—Garry Owen—Gilbert Owen—Gilbert  
& Saul—Pekin Troupe.

## DENVER, COLO.

Stateroom 19—Lew Wilson—Little Cafe—Little  
Pillifax.

COLORADO SPRINGS AND PUEBLA, COLO.  
Harry Tauda—Rose & Moon—Three Kuhns—  
Rising Generation—Charles Murray.

## KANSAS CITY, MO.

King Saul—Ara Sisters—Ross Wyse—Pantages'  
Opera Co.—Joe Whitehead—Clemens Belling.

**Bobby Jarvis & Co.**

IT HAS BEEN MANY WEEKS  
SINCE AN ACT HAS RECEIVED  
THE OVATIONS ACCORDED THIS  
ONE—“NEW ORLEANS ITEM.”

ST. LOUIS, MO.  
Wire & Walker—Burns & Lorraine—Stan & Mae  
Laurel—Jan Rubini—White, Black & Useless—  
Jean Gibson.

## MEMPHIS, TENN.

Lew Hoffman—Gloria Joy & Co.—Davis McCoy  
& Co.—Jack & Marie Grey.

## MARCUS LOEWE CIRCUIT

## NEW YORK CITY

State (First Half)—Brosius & Brown—Seymour  
& Jeanette—Manuel Romaine & Co.—Eddie Heron  
& Co.—Ralph Whitehead—Five Musical Misses.  
(Second Half)—Mankin—Casson Bros.—Wahl &  
Francis—Cupid's Close-Up—Wilson & Larsen—  
Skelly & Heit Revue.

## AMERICAN (First Half)

—Wahl & Francis—Moore & Fields—Tom, McKay's Revue—Wm. Dick-  
Fascination—Brady & Mahoney. (Second Half)  
—Burns & Klein—Dancers De Luxe—Betty Bond  
—Lyndall Laurel & Co.—Manuel Romaine & Co.—  
Miller, Klint & Kubie.

## NATIONAL (First Half)

—Busse's Dogs—Armstrong & Tyson—Johnson Bros. & Johnson—Betty Bond—  
Pot Purri Dancers. (Second Half)—Carlos  
Circus—Rose & Lea Bell—Wm. Morris & Co.—  
Mumford & Stanley—Coslor & Beasley Twins.  
Orpheum (First Half)—Lyndall Laurel & Co.—  
Robinson & Pierce—Wm. Morris & Co.—Mumford  
& Stanley. (Second Half)—Belle & Wood—Long,  
Cotton & Co.—Dobbs, Clark & Dare—Jackson Taylor  
Trio.

## GREENE SQUARE (First Half)

—Fred & Al Smith—Kelsi & Lee—Martha Russell & Co.—Ash &  
Hyams—Coslor & Beasley Twins. (Second Half)  
—Russo, Ties & Russo—Robinson & Pierce—Tom  
McKay's Revue—Ferro & Coulter—Lockhardt &  
Laddie.

## DALANOEY STREET (First Half)

—Cowboy Williams & Daisy—Willing & Jordan—Jimmy Rosen & Co.—  
Ferrl & Coulter—Dancers De Luxe. (Second Half)  
—Fur Bellhops—Margaret Merle—Reiff Bros.—Mac & Hill—L. Wolfe Gilbert & Co.

## BOULEVARD (First Half)

—Carlos Circus—Casson Bros.—Ma. & Hill—Jack Reddy—Tower & Darrell  
—Skelly & Heit Revue. (Second Half)—Cowboy  
Williams & Daisy—Ulls & Clark—Johnson Bros.  
& Johnson—Jimmy Rosen & Co.—Sol Berns—  
Quinette Hughes & Co.

## AVENUE B (First Half)

—The Newmans—Patrice & Sullivan—Long, Cotton & Co.—Barton & Sparling—  
Holiday in Dixie. (Second Half)—Jack Reddy—Pearl, Abbott & Co.—Tower & Darrell—  
Tick-Tock Revue.

## LINCOLN SQUARE (First Half)

—Mankin—Beulah Pearl—Jas. Grady & Co.—Wilson & Larsen—Tollman Revue.  
(Second Half)—Alvin & Alvin—O'Neill Sisters—Eddie Heron & Co.—Brady &  
Mahoney—Pot Purri Dancers.

## VICTORIA (First Half)

—Four Bellhops—The McNaughtons—Betty, Wake Up—Murray Voelk—  
Jackson Taylor Trio. (Second Half)—The Norvellos—Armstrong & Tyson—Chisholm & Breen—  
Ralph Whitehead—Five Musical Misses.

## BROOKLYN

—Fulton (First Half)—Hurley & Hurley—O'Neill  
Sisters—Chisholm & Breen—Reiff Bros.—C. Wesley  
Johnson & Co. (Second Half)—Musical Mon-  
roe—Jas. Grady & Co.—Brown & Elaine—Tollman  
Revue.

## WARRICK (First Half)

—The Larcionians—Rose & Bell—Howard Martell & Co.—De Vire &  
Williams—Fred La Reine & Co. (Second Half)—  
William Bros.—The McNaughtons—Jimmy Rosen  
& Co.—Ubert & Carleton—Asaki & Taki.

## PALACE (First Half)

—Asaki & Taki—Harry Franklin—Dorothy Burton & Co.—L. Wolfe Gil-  
bert & Co.—Tick-Tock Revue. (Second Half)—  
The Larcionians—Little Lord Robert & Co.—De  
Vire & Williams—C. Wesley Johnson & Co.

## METROPOLITAN (First Half)

—The Norvellos—Monte & Lyons—Cupid's Close-Ups—Dobbs, Clark  
& Dare—Quinette, Hughes & Co. (Second Half)  
—Brosius & Brown—Moore & Fields—Kelsi &  
Lee—Murray & Voelk—Virginia Belles.

## HOLYOKE

(First Half)—Lynch & Zeller—Irene Trevette—  
Poor Old Jim—Small & Sheppard—Saxi Hals-  
worth & Co. (Second Half)—Turner Bros.—Arthur  
& Lydia Wilson—Harvey De Vora Trio—Tom  
Mahoney—Let's Go.

## BOSTON

—HOBOKEN (First Half)—Pearl Abbott & Co.—  
Ulls & Clark—Revue de Variety. (Second Half)  
—Patrice & Sullivan—Harry Franklin—Howard,  
Martell & Co.—Sherman, Van & Hyman.

## BUFFALO

—Hal Stryker—Firman & Patrick—De Mario  
Five—Cameron & Meeker—Lola Brava & Co.

## BALTIMORE

—Geo. & Lily Garden—Mae Marvin—Marriage va-  
Divorce—American Comedy Four—King Bros.

## BOSTON

(First Half)—Weiss Troupe—Reeder & Arm-  
strong—Burke—Hart, Wagner & Elitz—  
Getting It Over. (Second Half)—Stanley & Win-

throp—Hodge & Lowell—Oddities of 1921—Eugene  
Emmett—Gordon & Kenney.

## WASHINGTON

The Ansealmists—Harry Gilbert—Money Is  
Money.

## TORONTO

Haas Bros.—Donald & Donalda—Dyle & Emerson  
—Lone Star Four—Hazel, Green & Co.

## PROVIDENCE

(First Half)—Stanley & Winthrop—Hodge &  
Lowell—Oddities of 1921—Eugene Emmett—Ge-  
ron & Kenney. (Second Half)—Weiss Troupe—  
Reeder & Armstrong—Burke & Burke—Hart,  
Wagner & Elitz—Getting It Over.

## MONTREAL

Catland—Chas. Gibbs—Connors & Boyne—Mor-  
ris & Shaw—Doraldina.

## SPRINGFIELD

(First Half)—Turner Bros.—Arthur & Lydia  
Wilson—Harvey De Vora Trio—Tom Mahoney—  
Let's Go. (Second Half)—Lynch & Zeller—Irene  
Trevette—Poor Old Jim—Small & Sheppard—Saxi,  
Holsorth & Co.

## HAMILTON

Hip Raymond—Mahoney & Cecil—Geo. Randall  
& Co.—Worth Wayten Four—Dance Follies.

## LONDON

(First Half)—Francis & Daye—Ward & Wilson  
—Taylor Triplets. (Second Half)—Reed & Lucy  
—Frank Sheppard & Co.—Billy Swede, Hall & Co.

## WINDSOR

(First Half)—Reed & Lucy—Frank Sheppard &  
Co.—Billy Swede, Hall & Co. (Second Half)  
—Francis & Daye—Ward & Wilson—Taylor Triplets.

## SHUBERT VAUDEVILLE

BROOKLYN  
Shu-Crescent—Belge Duo—Lee White—Forde &  
Rice—Robinson's Elephants—Mile. Codee—Billy  
McDermott—Gaudsmith—Samoyer.

## BALTIMORE

Academy—Arco Bros.—Rudinoff—Nana—Vardon  
& Perry—Mabel Withers & Co.—Bogann's Bill-  
posters—Eddie Dowling—Mason & Keeler—Lillian  
Fitzgerald—Pederson Bros.

## BOSTON

Majestic—Nora Bayes—Four Poldrens—Nip &  
Fletcher—In Argentina—Milo?—Leach Wallin  
Trio.

## CHICAGO

Apollo—Ben Linn—Torino—Olympia Desvalles &  
Co.—Bessie McCoy Davis—Mara Stoddard—Du-  
Callow—Will Oakland—Kajiyama.

## CLEVELAND

Euclid Ave.—Lew Fields & Co.—Mossman &  
Vance—Joe Fanton & Co.—Desert Devils—A.  
Robbins—Yvette—Fred Allen—McConnell & Simp-  
son.

## DETROIT

Detroit O. H.—George Rosener—Pale & Palet-  
J. & K. DeMac—Apollo Trio—Clark & Arcaro—  
Emily Ann Wellman—Armstrong & James  
Nonette—Pearl & Moore Co.

## ERIE

Park (Three days, Dec. 1)—Bob Nelson—  
Lipinski's Dogs—Bert Shepherd.

## HARTFORD

Parson's—Chuckles of 1921—Moran & Wiser—  
Oiga Mishka Co.—Permane & Shelley—White  
Way Trio—Earl Rickard—Rial & Lindstrom—  
Musical Spillers.

## NEWARK

Rialto—Lucy Gillette—Three Chums—Walter  
Weems—Al Sexton—Bert Earle & Girls—Chas. T.  
Aldrich—Callahan & Bliss—Maria Lo.

## PHILADELPHIA

Chesnut—Ciccolini—Cecil Cunningham—Dickin-  
son & Deagon—Ernestine Myers—Bert Hanlon—  
Brenk's Horse—General Pisano—Musical Spillers—  
Novelle Bros.

## PITTSBURGH

Shubert—Taffan & Newell—Jack Strouse—Rigo-  
letto Bros.—Bert Melrose—Dolly Connolly—Whip-  
ple Huston Co.—Clark & Verdi—Gen. Ed. LaVine  
—Edna Wallace Hoppe.

## ST. LOUIS

Shubert—Jefferson—Marie Dressler—Arthur  
Geary—Kremka Bros.—Selma Braatz—Ethel Davis  
—Harrah & Rubin—Libby & Sparrow—Flora  
Hoffman—Walter Brower—Ryan & Lee—Francis  
Renault.

## WASHINGTON

Shubert—Belasco—Jolly Johnny Jones—Rome &  
Cullen—Joe Jackson—Vine & Temple—Vine Daly  
—Ziegler Sisters—Rath Bros.—Jimmy Hussey Co.—  
Buddy Doyle.

## FIELDS EQUITY COUNCIL MEMBER

W. C. Field has been appointed a mem-  
ber of the Council of the Actors' Equity  
Association.

## Attractions at City Theatres

R. P. Keith's Broadway and 5th St.  
Mat. Daily at 3 P. M.  
M. 20 and 7th St. Broadway  
night, M. 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356,

## WANTS BIG TAX ON FILMS

WASHINGTON, Nov. 21.—"There is a depraved side to the motion picture business, and much of the depravity comes from the excessive salaries that are paid to actors and actresses," declared Senator McCombes, of North Dakota, in the Senate last week when he asserted that it had been his hope that it would be possible to levy a heavy tax on those motion picture concerns which can afford to pay hundreds of thousands of dollars to actors and actresses.

This assertion was made by Senator McCombes during the discussion of the Tax Revision Bill in the United States Senate, when the luxury and amusement taxes were under debate.

LEW BROWN wrote all special songs for IRENE STONE.

## GEORGE HAMILTON

SINGING JUVENILE

TING-A-LING

## BETTY DELMONTE

INGENUE

JIMMY COOPER'S BEAUTY REVUE

## JOHNNY BAKER

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

## LEW RICE "PASSING REVIEW"

DOING ECCENTRIC DANCING SPECIALTY

SEE MY 1 STRING FIDDLE

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn  
**JACKIE EDISON YOUR PAL**  
 At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4351 for reservations.  
 All improvements. Your comfort is my comfort.

## MILDRED FRANKLIN

SOURETTE

PELL ME - L

## MATTIE DE LECE

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Direction—IKE WEBER

## ELEANOR MACK

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Direction—HARRY BESTRY

## BESSIE PARDUE'S HIGH STEPPERS

With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Session

Columbia Circuit

## ARABIAN NIGHT ATMOSPHERE

In connection with the feature picture "One Arabian Night," starring Pola Negri, the international star, at the 81st Street Theatre this week, the patrons of the house are enjoying real "atmosphere," along with special music from "Chu Chin Chow." Manager Lewis and Assistant Manager Allan have installed several incense burners in connection with the heating and air plant in the theatre, and expensive foreign incense lends the natural touch to a really beautiful production.

## FILM ACTRESS FEATURED

CHICAGO, Ill., Nov. 19.—Kathlyn Williams, of movie fame, has been signed to appear at McVicker's Theatre Nov. 26.

## MIDNIGHT FROLIC OPENS

Florenz Ziegfeld's sixteenth "Midnight Frolic" which opened last Thursday night at the New Amsterdam theatre is less elaborate and less expensive than his former ones.

The presence of many familiar faces at the opening proves that Broadway is pleased with the producing manager's change of heart in the matter of midnight shows when he declared that the one since closed was his last.

Leon Errol staged the newest offering and has evolved entertainment of speed and variety. Especially mentioned should be Coleta Ryan and her number "Let Me Whirl To An Old Refrain." In this number the girls wear old-fashioned hoop-skirts and stand firmly in their places, the skirts by some device, doing the revolving.

Will Rogers has added a pair of high-heeled pink evening slippers to his wardrobe, other than that he is the same as on his last appearance at the Frolic.

Carl Randall dances in his best manner. "Violet Ray," the first number of the second half, presents excellent posturing by the ensemble, featured by unusual photochemical effects. The "Sally Slide," Muriel Stryker's idyl dance, was good. Among those in the cast are: Will Rogers, Carl Randall, Coleta Ryan, Muriel Stryker, Kitty Kelly, Alexander Grey, Gloria Foy, Miller and Lyles, Carlos and Inez, Shaw Sisters, Dorothy Clarke, Leon Errol and others.

## BIG BILL FOR FIDELITY SHOW

The second annual benefit concert of the Actors' Fidelity League will be held this Sunday night, November 27, at the Henry Miller Theatre.

Many stars of the theatre will appear, including the following:

May Irwin will play in a modernized version of a playlet written by the late Augustin Daly, called, "The Obstinate Family." The new title is "A Woman's Won't."

Ina Claire, assisted by Alma Tell and McKay Morris, will offer a sketch called "The Minuet," written by Louis N. Parker author of "Disraeli." This will be staged under the direction of Stuart Walker.

Maurice and Leonora Hughes, from the "Good Morning, Dearie" show, assisted by Leo Reisman's Orchestra from the same production, will present an entirely new dance creation.

"The Murderers," by Lord Dunsaney, will be one of the featured acts on the bill, as will "The Railway King," by Ernest Elton, in which the author will appear, supported by Miriam Elliott, Earl Gilbert, Marcelle Nelkine and Albert Houson.

Other features of the program will be a quartette of soloists, and other acts.

## LETTER LIST

GENTLEMEN	MERIANS	BALIERS
All, Ambas.	Marchley, Frank	Edwin, Mrs.
Baker, Chas.	Marco, Jas.	De Onsonne, Nelly
Bogert & Bennett	McNally, Ben	Earle, Louise
Burke, Calvin	Milton, Robert H.	Fox, Josephine L.
Barone, Gen.	Mackie, Jas. B.	Lucker, Eleanore
Bazarski, Alex.	Raymonds, The 3	Le Roy, Adele
Campbell, Boyd	Sargood, Jos.	Martine, Stella
Dutton, Chas.	Stanley, Fred	Mertz, Emily
Gill, Chas. L.	Underwood,	Melvin, Babe
Garretson, Jos. P.	Franklyn	Moore, Emma H.
Gindes, Louis	Vernon, Geoffrey	Mrs.
Holden, Wm.	Wortham, C. S.	Pelletier, Lucille
Howland, Oscar	Whitelord,	Powers, Babe
Hyman, Lew	Chas. W.	Smith, Mamie
Heclow, Chas.		Stanley, Jake
Lynch, W.		West, Billie
Keller, Geo. W.	LADIES	Warrington, Babe
Latona, Frank	Austin, Grace	Wilson, Pearl
Linden, Many	Baxter, May	Webb, Vivene
Lewis, Jas. C.		

LEW BROWN writing Special Material for RAY SAMUELS.

## A FRIENDLY SEPARATION

LOS ANGELES, Nov. 21.—Constance Talmadge denied today that she was contemplating divorce proceedings against her wealthy husband, John Pialogiou, the New York tobacco importer.

Miss Talmadge said that she had no intention of getting a divorce but confirmed the rumor that she separated from her husband, explaining that it was a "friendly" separation, which resulted when she refused to give up her motion picture career.

## NEW HOUSE FOR BRONX

The Ogden Amusement Corporation has purchased a plot of ground at Ogden Ave. and 171st St. and will erect a theatre on the site. The capacity of the theatre will be 1800, and the cost is estimated at a half million.

The policy of the house is not yet known.

## DEATHS

LESLIE P. WEBB, lessee and manager of the Grand Opera House, Terre Haute, Indiana, died November 16th of diabetes. Mr. Webb was also head of the Hawkin, Webb Stock Company. He was born July 15, 1888, at Corydon, Ky., and was interred at Indianapolis November 18.

MME. MAY E. HYDE TORRIANI, a former light opera singer, died last Saturday at her home, No. 228 Audubon avenue, in her sixtieth year, following a nervous breakdown. She was known on the stage as May Douglass, and at the height of her career was especially popular in Southern cities in tours of "Girofle-Girofia," "Chimes of Normandy," "Erminie," "Pirates of Penzance" and many other operas.

She was the wife of Carlo Torriani, who was an operatic director twenty-five years ago. He was the son of Angelo Torriani, a teacher and musical conductor for Adelina Patti during the singer's early years.

Two sisters, Mrs. Varelia J. Bigelow, widow of Charles A. Bigelow, comedian, who died eight years ago, and Mrs. Virginia D. Hyde-Vogel, writer, and wife of a Denver attorney, and a brother, Paul W. Hyde, of Chicago, survive.

FREDERICK BRISTCH, well known designer of theatrical curtains and responsible for most of the stage curtains now in use in many prominent theatres throughout the country, died at his residence, No. 800 Riverside Drive. Mr. Bristch was an authority on stage curtains and was a member of the upholstery firm of Charles Weinberg & Company.

He was born in Wurttemberg, Germany, sixty-seven years ago and came to this country at the age of sixteen years. He lived in the Washington Heights section of New York for fifty years and was a member of the Weinberg firm for over thirty years. A widow, Mrs. Ida Bristch, and a daughter, Jules Nehring, survive him. Services were held last Monday evening at his home.

JOHN H. SCHNEIDER, an old time actor and former circus man, died at his home, No. 92 Washington street, Flushing, N. Y. Death was due to heart disease. At one time he was well known on the vaudeville stage, and retired from the profession a few years ago. He was about to make his home at the Actor's Fund Home at New Brighton, Staten Island, when he passed away. Mr. Schneider was seventy-eight years old.

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